

# MOTION PICTURE HERALD

Reference Desk  
7th floor

**GOLDWYN SUES SKOURAS,  
McNEIL AND NAIFY; ASKS  
\$6,750,000 TRUST DAMAGES**

*In this issue —*

## **THEATRE SALES**

**ROLLING the  
REFRESHMENTS**

**THREE MAJORS WIN  
DIVORCEMENT DELAY**

**IT'S A NEW, BRIGHTER  
YEAR FOR DRIVE-INS**

**REVIEWS** (In Product Digest): THE JACKIE ROBINSON STORY, THE MEN, IN A LONELY PLACE, MYSTERY STREET, FORTUNES OF CAPTAIN BLOOD, HOSTILE COUNTRY, RETURN OF THE FRONTIERSMAN, FENCE RIDERS

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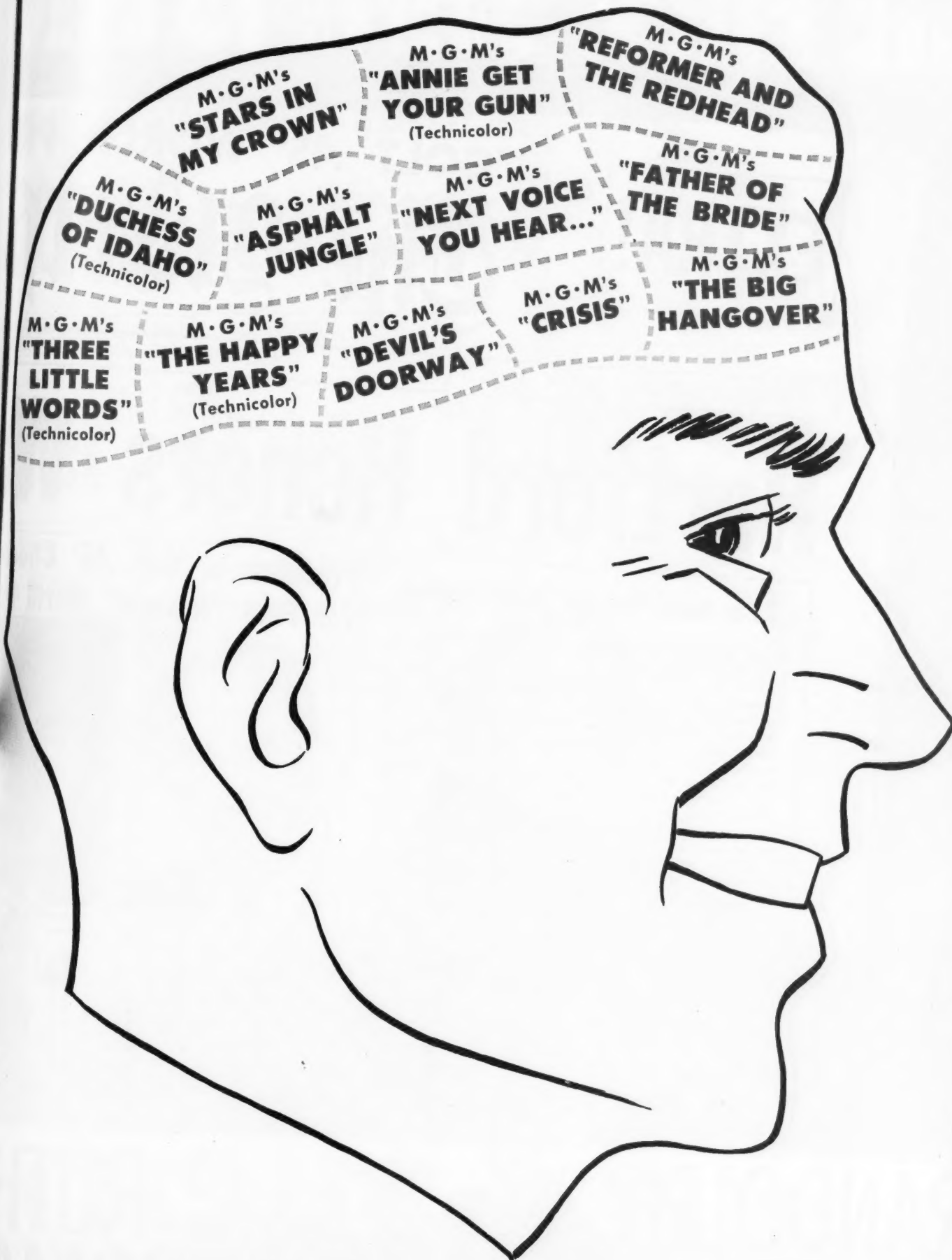
**MAY 20, 1950**

THE  
WISE  
EXHIBITOR  
WHO  
GETS  
A HEAD  
START  
ON  
HIS  
COMPETITION  
IS  
OBVIOUSLY

**M·G·MINDED!**



*FIRST IN PICTURES*  
*-and that means FIRST!*



(Don't Relax Until We Axe The Movie Tax!)



# THE FIRST SHOT IS FIRED

**EXTRA!**

'COLT .45' WORLD PREMIERE

## The Hartford

ESTABLISHED 1764, VOL. ( DAILY EDITION ) CXIV

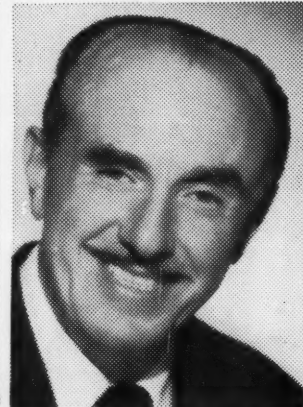
WEDNESDAY MORNING, MAY 1934

# Hartford Honors Warner

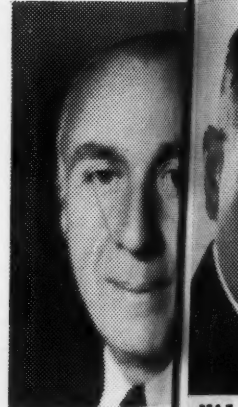
### Notes About 'Colt .45' World Premiere

Colt's Manufacturing Company of Hartford actually supplied the early day revolver-type "hand cannons" used in the making of "Colt .45" . . . Each gun was insured for \$3000 replacement value . . . The exact location of the technicolor production was Laramie, Wyoming . . . An early replica of that town as it existed in pre-Civil War days was built in an extensive valley on the big Warner Bros. ranch at Calabasas . . . Randolph Scott, who enacts the role of a Colt gun salesman, has an Indian friend in the film who needs no introduction. He is Cherokee Chief Thundercloud, better known as "Tonto" in the "Lone Ranger" series . . . Sequences of "Colt .45" are pictured in the Indian village in which Randolph Scott takes refuge from their enemies . . . The production is accurate to the minutest detail, and both the story and the acting are top notch.

### Producers of 'Colt .45' Choose Hartford For First "Western" World Premiere

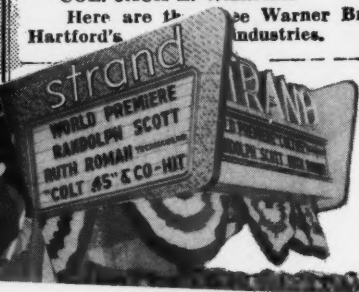


COL. JACK L. WARNER



HARRY M. WARNER

Here are the Warner Brothers, Producers of "Colt .45"



**RANDOLPH SCOTT**



**RUTH ROMAN**



# RO! BULL'S-EYE!

OUTGROSSES  
EVERY WARNER  
WESTERN IN  
FIRST DATES!

PREMIERE SOUVENIR EDITION

## Hartford Courant

HARTFORD 1, CONN., —22 PAGES

Entered as Second-Class Matter,  
Post Office, Hartford, Conn.

# Warner Bros. "Colt .45"

Choos City  
ld Pr in East

### Notable Citizens Laud the World- Premiere at Strand

#### Warner Brothers Film Pays Tribute To Pioneer Industry

Hartford again scores a "first," as Warner Brothers brings the world premiere of its Technicolor production "Colt .45" to the Strand Theater, today. This is the first world premiere of a western motion picture in an eastern city.

#### Launches C.P. Drive

The Connecticut Cerebral Palsy Fund Drive will officially be launched at this world premiere.

Almost simultaneously with the national cerebral palsy drive, which opens at the Strand today.

### Cover Girl

appears  
in current  
LIFE



RUTH ROMAN  
Feminine lead in "Colt .45".

### State Launches Cerebral Palsy Drive at

#### Governor Hartford For First S

Hartford comes share of glory as pays tribute to the Nutmeg State, in production "Colt .45" prepared for prepared forewarded and sent by Warner, vice president of production Theater, showing to planned by McCarthy. Governor A wire



.45 in Hand Held  
e Law of

# COLT .45

COLOR  
BY

## TECHNICOLOR

WITH  
**ZACHARY SCOTT**  
DIRECTED BY  
**EDWIN L. MARIN**  
PRODUCED BY  
**SAUL ELKINS**  
WRITTEN BY  
**THOMAS BLACKBURN**



**Really  
Movin'!**



**KEEP GOING STRONG**

*with the industry's strongest product!*

**12 O'CLOCK HIGH • WABASH AVENUE • CHEAPER BY**

*Technicolor*

**THE DOZEN • THREE CAME HOME • THE BIG LIFT**

*Technicolor*

**A TICKET TO TOMAHAWK • NIGHT AND THE CITY • LOVE THAT**

*Technicolor*

**BRUTE • THE GUNFIGHTER • WHERE THE SIDEWALK ENDS**

**There's No Business Like **20** Business!**

**CENTURY-FOX**

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 179, No. 8

May 20, 1950



## NAUGHTY LITTLE TELEVISION

ALL organic life puts the individual coming into being through a series of sketchy steps remembering his evolving ancestors. Man emerges from the egg to become something like a fish and to grow through many phases, emerging presently a promising young monkey. Some of them outgrow that.

And just that is true of many of the works of Man and all of his arts. The one now evolving before our troubled eyes is Television—certainly a troublesome monkey of an art, full of chattering and bad manners—and the point is, obviously hellbent to make all the mistakes that all the older arts have made, and in about the same order.

In pursuit of subject matter, television is running harum-scarum through the underbrush, and taking much that is most unsuited to any proper interest or purpose of the fireside family audience. It is rampant with gags about pervers, horrors galore, blatant and inexcusable lack of decency in costuming, and general levels of taste that insult the American tradition. It is a wonder how they may hope to prevail, being actually under the complete bureaucratic control of the Federal Communications Commission, a political body of ample political whim.

Meanwhile certain baleful side effects are coming from this blossoming misconduct of the developing art. Reaction is had back into some aspects of radio, for example. The other day we had Mr. Walter Winchell on the air with a reference to a "nance." That word goes in the bistros, New York cocktail parties and some suburban firesides, but out in the big country that radio covers it is not considered a fireside term.

In further consequence every such burgeoning manifestation as television's passing success with a dubiously mixed audience has its effect upon the motion picture. Marginal production enterprises, with no repute to lose are ever tempted to try the same pattern on the screen. Then there is trouble about that for a while.

As we have recorded here before, Television is insisting on learning the hard way. The same process marked many years of costly ordeal in the motion picture—and the process is not entirely over yet.

■ ■ ■

## IN FRANCE IT'S TURNIPS

JUST as a three-man delegation from the French motion picture industry arrives to confer with American film personages about devices for expanding their market over here, along comes a study of the French industry released by the Associated Press telling a long familiar story of competition with Hollywood.

According to the news cable the principal complaint is about *navets*, the French for turnips, by which they mean, in our patois, "turkeys." Then, too, they say the customers

are bored with movies anyway, and if they want to see any they prefer the American product. Theatre owners consider admission prices too low, starting with a 60-cent top for first runs. France has about five thousand theatres, with 2,000,000 seats, one for every twenty Frenchmen, half the American ratio.

As recorded in this journal long ago, France has never been an encouraging market for the motion picture, and one of the frequent charges of its own observers is that this is to be attributed to the lack of clean entertainment policy appealing to the respectable majorities.

Now that international finance, with all kinds of politics and purposes, complicates the scene perhaps some reforms may come. The visiting picture delegation is said to have a date with the Production Code Administration in Hollywood.

An entertaining paragraph in the overseas story says, "The government is helping by turning back to movie producers some of the taxes collected on theatre tickets." That's enough to start a revolution.

■ ■ ■

## HOW DISTRESSING!

NEAT demonstration of the complexity of the public relations reactions which can, and do, afflict the industry is to be had in an article in the May 9 issue of *The Reporter* of New York, a new magazine of news and comment. There-in is a piece by Miss C. A. Lejeune, famed London critic, damning Hollywood's representation of the United States, and showing how a film export can inspire a poisonous publicity import.

The London critic is bitter because she considers that our movies picture this as a land of playboys and girls, entirely nourished on Old Fashioneds and Scotch. Also she's displeased because they "stub out cigarettes (which cost over half a dollar a package) after one puff." There is also complaint about "necking and be-bopping." So that story has to come over to lend encouragement to our abundant school of aspiring journalists who push their way into print with a pose of erudition demonstrated by "picking on the pictures"—an ancient but enduring device for getting attention.

There is a way to deal with that, demonstrated long ago in other fields, and that is to raise so much and such continuous hell with the editors that they in time decide not to go to that much trouble for a time worn story. It takes a whole staff to attend to that order of operation. There are some experts at that in New York operating in various causes now.

■ ■ ■

Q There is such a glow as lighted the sky in the days ago when the motion picture industry was busy making money out of pictures instead of law suits that gleams up from that busy Columbia announcement for the coming year. It is indeed encouraging that a major producing organization has been willing to look that far, and that expansively, ahead. It would appear that Mr. Harry Cohn has a notion that the business will not only survive but prosper.

—Terry Ramsaye



# Letters to the Herald

## Use Video

TO THE EDITOR:

Other industries are taking advantage of the advertising possibility of television. Why not our industry?

I do hope that COMPO, after winning the tax battle, will continue to promote industry publicity and seasonal greater movie campaigns. From an exhibitor's viewpoint it will be a great box office tonic if the producers will start using a billboard advertising campaign for their major product.

It will be a great box office tonic if we have screen stories and dramas making it possible to tie up with Parent-Teachers organizations, the American Legion, and numerous other organizations which will welcome such an opportunity.

It will be a great tonic to our box office if we have subjects of parental negligence and indifference to children and marital indifferences that bring about juvenile delinquency. Such stories will shame many from immoral conduct, including stars, and will keep many, including Senator Johnson of Colorado, from attacking stars for their moral misbehavior.

And it will be an industry blessing if we revert back to the policy of selling and buying 15 or more pictures at a time so as to be able to concentrate on exploiting some of them instead of consuming all of our time in buying three to five pictures at a time.

So doing we will all be able to concentrate in exploiting the already bought product. We will help to promote seasonal greater movie campaigns, and we will have more time to tell our public that "Movies Are Better Than Ever."—THOMAS JAMES, Comet Theatre, St. Louis, Mo.

## Doesn't Fear TV

TO THE EDITOR:

I think the recent Showmanship Meetings were constructive. As a matter of fact, I feel that I learned more as an exhibitor in those meetings than in any exhibitor meeting I have attended. I believe they might have the effect of changing the thinking of many of us in this business that have decided they could very well appoint themselves as individual critics on every picture that is made.

Perhaps you will gather from this letter that I am again enthusiastic about being a fortunate enough person to be a part of this fine industry. I have no fear of television. I think we can handle that situation and I think that the 87,000,000 people who are not

**Readers of "Letters" are advised that this is the time to act on repeal of the Federal admission tax. Communicate immediately with your representatives in Congress and urge them to take action.**

attending motion picture theatres will be reached somehow by these men who are going to present the finest pictures this industry makes in our theatres.

I feel very definitely an obligation to give the utmost in comfort, in courtesy and the presentation of entertainment in all of our theatres from this point on. I thought I was doing it before, but such was not the case.—CHARLES R. GILMOUR, President, Gibraltar Enterprises, Inc., Denver, Colo.

## Smart Public

TO THE EDITOR:

"Movies Are Better Than Ever" is a wonderful opportunity to awaken the theatre-going public into attending more often and maybe a chance to bring out some of the 70 per cent over 40 years of age who don't attend except rarely.

However, the public is smarter than we give them credit for being and, if we abuse this idea of advertising poor product under the label of "Movies Are Better Than Ever," they are going to wise up to the slogan in a hurry and the industry will be back further than before starting this campaign.

Let's use the slogan on deserving pictures. Let's be more truthful in our advertising at all times. Let's not use the slogan on inferior product. Let's build back a reputation with our patrons and not use this great idea as just a temporary shot in the arm as is already being done.

Although I don't play any 20th Century-Fox product, hats off to them for a wonderful plan.—W. FRANK AYDELOTTE, Trail Theatre, Fort Collins, Colo.

## Family Type

TO THE EDITOR:

We need more family type, down-to-earth stories with happy endings.

Folks still buy tickets (occasionally) for the sole purpose of escape from daily worries. Why worry the hell out of them and call it entertainment?—Burgaw, N. C., Exhibitor.

## Need Showmanship

TO THE EDITOR:

I am convinced that a revival of showmanship is a much-needed project and I hope will in some way help counteract the prevailing tendency of people, particularly adolescents and of college age, who think it is the smart thing to do to label all pictures as inferior. I was impressed with this, when during the run of "Battleground," one of them asked, "When are you going to play a good picture?" I think the idea that "Movies Are Better Than Ever" is a constructive one for the industry and one that needs a bit of selling.

I further believe that Spyros P. Skouras is far-sighted and unselfish in sponsoring and financing the promotion of the plan to the extent that he is. This opinion, of course, could be changed in event Al Lichtman decides to jack up his percentage brackets, which in view of his past record is not an absurd thought. But I do not believe this is the present plan. It is certainly worthy of a trial and I plan to give it a thorough one.—NAT M. WILLIAMS, Interstate Enterprises, Thomasville, Ga.

## Washing Clothes

TO THE EDITOR:

We are washing our dirty clothes in public today and that is about the worst thing we can do. Makes the public sick and tired and look for entertainment in more congenial environment.

Let's put up and shut up.

Stop making pictures for the critics and Academy Awards and make pictures that will appeal to most of the people most of the time. The legitimate theatre is a dead issue except in the big cities. So, why should we continue to force this type of movie on folks who make up the majority of the ticket buyers?—Washington, Ind., Exhibitor.

## Cut Admission

TO THE EDITOR:

I think the majors should continue supporting the Academy Awards each year.

I think the distributors should not give film to drive-ins that admit children free.

There are not enough musicals and comedies being made.

What show business needs is a good 25-cent admission, which means film charges must come down.—Coshoccon, Ohio, Exhibitor.

## MOTION PICTURE HERALD

May 20, 1950

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## People in The News

F. D. "DINTY" MOORE, Warner Pittsburgh branch manager, has been promoted to central district manager, Pittsburgh, succeeding CHARLES RICH, resigned. JERRY WECHSLER has been promoted from Cleveland to Pittsburgh branch manager. EDWARD A. CATLIN, manager in Buffalo, N. Y., has been promoted to Cleveland, and has been succeeded in Buffalo by PETER DE FAZIO, an eastern sales representative.

DR. C. E. K. MEES, Eastman-Kodak research vice-president, has been elected to membership in the National Academy of Sciences.

SENN LAWLER, public relations director for Fox Midwest, has been named foreman of the Jackson County, Mo., grand jury.

SIR ARTHUR JARRAT, chairman of British Lion, arrived in New York from England Tuesday.

PHIL GRAVITZ has been appointed acting manager of MGM's branch in New Haven, Conn., temporarily assuming the duties of the late HARRY ROSENBLATT.

HANNS KOLMAR, formerly advertising-publicity director for Fox West Coast Theatres in the East Bay, Cal., area, has been given the same post in San Francisco.

HERBERT A. BERGSON, Assistant U. S. Attorney General in charge of the anti-trust division, was the guest of the Society of Independent Motion Picture Producers' executive committee last Friday at a luncheon at Perino's Restaurant in Hollywood.

KATE SMITH, radio singing star, has accepted the national co-chairmanship of the United Cerebral Palsy Association's 1950 campaign, it has been announced by Leonard S. Goldenson, president of United Paramount Theatres, who is president of UCPA. Bob Hope is co-chairman of the drive.

STANLEY CHASE, home office supervisor of independent contracts for Paramount Pictures, has been promoted to assistant to OSCAR A. MORGAN, general sales manager of short subjects and news.

CECIL B. DEMILLE, film producer and director, received an award last Friday from the Beverly Hills, Cal., chapter of Hadasah for his production of "Samson and Delilah," which Paramount is releasing.

CHARLES SKOURAS, president of National Theatres, has been named the industry's Southern California chairman of the Independence Savings Bond drive which started this week. JACK O'LAUGHLIN is Los Angeles film row chairman.

STEVE BROIDY, Monogram-Allied Artists president, left New York for England last week.

RICHARD DE ROCHEMONT, producer of The March of Time, left New York Wednesday morning by Pan American Airways for a two months' trip to the company's Paris and London offices. He will discuss production plans, including possible feature films.

ROBERT WRIGHT, formerly of the U. S. Attorney General's staff, has been retained by SHERILL CORWIN, president of Metropolitan Theatres Corp. in Los Angeles, to look into the competitive bidding situation in Los Angeles.

F. N. GEORGIADIS, recently promoted to general manager and film buyer for Badger Outdoor Theatre Company of Minneapolis, has announced the following manager appointments for the company's drive-in theatres: GEORGE WENDELL in Green Bay; RUSSELL KOONTZ in Marinette; MARVIN OTTO in Janesville. MYRON NEWMAN will continue as manager at Stevens Point.

SALVATORE ADORNO, SR., owner of the Palace theatre, Middletown, Conn., has received a medal and letter of commendation from the Middletown Veterans of Foreign Wars Post for being the citizen who has done the most for the betterment of the community during the past year.

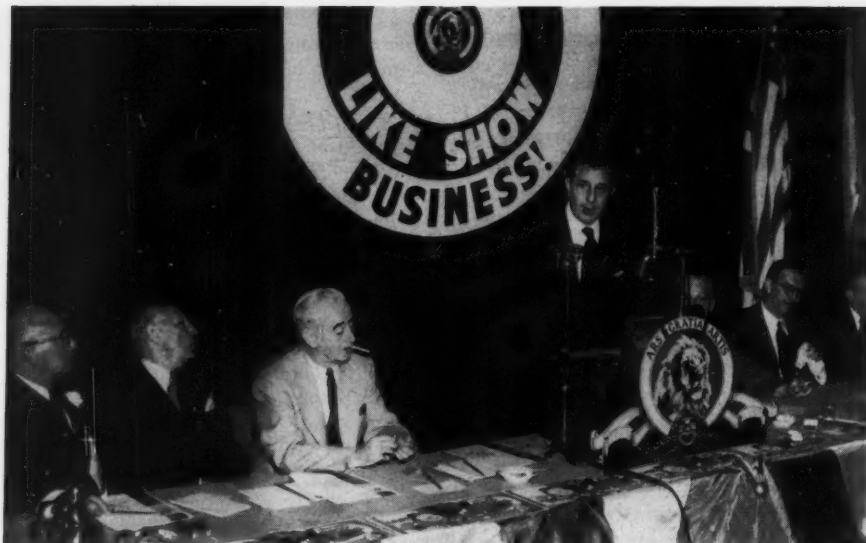
R. E. BAULCH, president of the Crescent Amusement Company, Nashville, Tenn., has been appointed a member of the board of directors of the Nashville Public Library by MAYOR THOMAS L. CUMMINS.

WILLIAM U. BETHELL, owner of the Colonnade theatre at Millersburg, Pa., and an exhibitor for several decades, is a candidate for Representative in the state legislature from his district.

AL LOWE, United Artists foreign manager, left New York by plane last weekend for Rio de Janeiro, the first stop on a tour of Latin America.

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# This week in pictures



By the Herald

**SAYING IT WITH PICTURES.** The scene Tuesday, noon, at the Hotel Astor, New York, as Dore Schary, MGM production chief, outlined to the company's sales meeting its production plans for the next 16 months. In left to right order are C. C. Moscowitz, vice-president; J. Robert Rubin, vice-president; William F. Rodgers, vice-president and sales manager; Mr. Schary; Edward Saunders, assistant sales manager; and Charles Reagan, sales executive.



By the Herald

**GUESTS.** left, of the Motion Picture Association of America at a New York reception last week, were Pierre Frogereais, French Producers Syndicate president, left; Georges Lourau, right, Uni-France Film president; and Robert Cravenne, second from right, also of Uni-France. With them is Bernard Kreisler, MPAA, their host.



By the Herald

**DR. HERBERT T. KALMUS**, president and general manager of Technicolor, as he met the trade and news press Monday in New York, to renew old acquaintances and to tell them the company with a record business is reducing the base price of its 35 mm prints. See page 34.

**REMEMBERING D. W. GRIFFITH**, at Mt. Tabor Cemetery, Centerfield, Ky., May 14. Strewing flowers on the grave are Albert Rogell, representing the Screen Directors Guild, which provided the monument for the previously unmarked grave; Mary Pickford, Mrs. D. W. Griffith, Lillian Gish, and Richard Barthelmess.



By the Herald

**ARTHUR A. SCHMIDT**, Columbia advertising-publicity director, has been named chairman of the Motion Picture Association of America advertising directors' committee.





**GOOD WILL FOR GOOD HUMOR.** Ben De Angelo, genuinely a Good Humor salesman, is briefed in Columbia's Hollywood office before piloting a Good Humor truck between that city and New York, advertising "The Good Humor Man." With him are S. Sylvan Simon, the picture's producer; Joseph Phillips, of Columbia, and Lola Albright, a feminine lead in the film. Mr. Phillips is giving the itinerary of the nationwide tour.



**LAST SCENE** from Paramount's "Sunset Boulevard." Gloria Swanson plays the actress insane after killing her lover. The Charles Brackett-Billy Wilder production will open at the Radio City Music Hall, New York.



By the Herald

**TWENTY YEARS** of the Production Code are commemorated with a citation, Tuesday, in New York, to Martin Quigley, publisher, and founder of the Code. Mrs. James F. Loomer, chairman of the International Federation of Catholic Alumnae motion picture department, presents the citation. Watching are the Rev. Patrick J. Masterson, left, Legion of Decency executive secretary; and the Rev. James Keller, of the Christophers movement. See page 26.

**ANNUAL SPRING CONVENTION,** right, of the Allied Independent Theatre Owners of Kansas and Missouri, at the Phillips Hotel, Kansas City. Seated are O. F. Sullivan, the organization's president; Trueman T. Rembusch, president of National Allied; Abram F. Myers, counsel for National Allied; and Mrs. Walter Miles, Columbus, Ohio. Standing are Lewis Wilson, architect, of Los Angeles; Sam Shain, 20th-Fox; Ben Marcus, president of the Allied Milwaukee unit; John M. Wolfberg, president of the Allied Rocky Mountain unit; Henderson Richey, MGM; Leon Bamberger, RKO; and William de L'horbe, Jr., of National Amusement Devices, Dayton, Ohio.





A LEFT HOOK straightens out a toughie in "Where the Sidewalk Ends," the exciting melodrama co-starring Dana Andrews (above right) and Gene Tierney. Set for July release, the picture was directed and produced by Otto Preminger.

DEBRA PAGET, right, goes the way of all mermaids during a lull in her shooting schedule. Her next picture, "Broken Arrow," is a Technicolor production starring James Stewart.



THREE'S A CROWD, above, as Ann Sheridan, Vic Mature and Leif Erickson meet in "Stella," a 20th Century-Fox August release. Sol Siegel produced, with Claude Binyon serving as director.



THE FINAL TOUCH, left, is applied to beautiful June Haver on the set of "I'll Get By," Technicolor musical co-starring William Lundigan. Shot against a background of Tin Pan Alley, the musical features Gloria DeHaven, Harry James and Dennis Day.



TYRONE POWER AND CECILE AUBREY make love in "The Black Rose," 20th Century-Fox's lavish Technicolor adaptation of the epic best seller by Thomas Costain. Filmed in Morocco and England, the film opens in August. Advance word hails it as "outstanding."

(Advertisement)

# GOLDWYN ACTION NAMES SKOURAS, NAIFY, McNEIL

## **\$6,750,000 Monopoly Suit Filed Against Fox West Coast, Other Circuits**

The frequently-reported complaints by Samuel Goldwyn against buying and booking methods on the part of certain major West Coast circuits this week exploded into a \$6,750,000 anti-trust suit against Charles Skouras and other distribution and exhibition interests.

The suit, filed in the San Francisco Federal District Court Tuesday afternoon, sought treble damages on behalf of Samuel Goldwyn Productions, Inc., and charged monopoly and violation of the Sherman and Clayton anti-trust acts. Mr. Goldwyn is currently in Italy.

### **Circuit Corporations Named Defendants**

Listed as defendants were the Fox West Coast Theatres Corp.; Fox West Coast Agency Corp.; Golden State Theatre & Realty Corp.; United California Theatres, Inc.; T. & D. Jr. Enterprises, Inc.; R. A. McNeil and Michael A. Naify, associated with Golden State, United California and T. & D.; National Theatres, Inc., as sole owner of Fox West Coast; Mr. Skouras, president of National Theatres; Twentieth Century-Fox Film Corp., as sole owner of National; San Francisco Theatres, Inc.; and Excelsior Amusement Co., Inc.

In essence, the complaint, signed by Joseph L. Alioto, attorney, charged that the defendants:

Combined the "tremendous buying power" arising out of control of many theatres, to buy films on a "non-competitive and monopolistic" basis;

Used the threat of boycott against film producers and distributors unless their terms were agreed to, and tried to influence competing theatres not to bid for such films;

"Influenced, coerced and compelled" producers and distributors to sell their product at lower prices;

Were able to secure the "backbone product" for their theatres through "monopolistic" practices . . . through cross licensing with the "parent company, 20th-Fox;

"Stifled competition for product by denying competitors access to the market";

Forced other theatres out of business by threatening to build competing houses on nearby locations, cutting admission prices, and securing more films than they actually needed.

An interesting part of the complaint is the manner in which Mr. Skouras is blamed for a good deal of what Mr. Goldwyn has in the

### **GOLDWYN LISTS 28 FILMS AFFECTED**

The Samuel Goldwyn anti-trust complaint listed the following 28 Goldwyn films, "produced during the period of conspiracy," as affected by the alleged actions of the defendants: *Woman Chases Man*, *Stella Dallas*, *Dead End*, *Hurricane*, *Goldwyn Follies*, *Marco Polo*, *Cowboy and the Lady*, *Wuthering Heights*, *They Shall Have Music*, *Real Glory*, *Raffles*, *The Westerner*, *The Little Foxes*, *Pride of the Yankees*, *They Got Me Covered*, *Up in Arms*, *Princess and the Pirate*, *The Wonder Man*, *The Kid from Brooklyn*, *The Best Years of Our Lives*, *The Secret Life of Walter Mitty*, *The Bishop's Wife*, *Enchantment*, *Roseanna McCoy*, *My Foolish Heart*, *Pride of the Yankees* (reissue), *A Song Is Born*, *Ball of Fire*.

past labelled wrong in film distribution on the West Coast. For example, in the section describing "The Buying Combine," it states: ". . . Fox West Coast, together with other subsidiaries of National, operates a total of 345 theatres. The defendants listed . . . operate in excess of 100 theatres in Northern California and Nevada, and, principally through the activity of Charles P. Skouras, have engaged in collusive agreements with the Fox West Coast circuit for the purchase of film licenses."

### **Charge "Cooperation" with Naify-McNeil Interests**

In citing the alleged joint activities of Fox West Coast and what is referred to as the "Naify-McNeil circuit," the complaint states: "In Southern California, Fox West Coast has the monopoly largely to itself. In Northern California, the domination is shared with the Naify-McNeil circuit. The Naify-McNeil circuit has pursued a monopolistic acquisition policy similar to that of Fox West Coast. Fox West Coast and the Naify-McNeil circuit have cooperated in acquiring theatres and have common theatre interests through stockholdings and through some of the officers and stockholders of the corporations" listed among the defendants.

It was also charged that the defendant companies "have made master agreements and franchises with the . . . major producing - distributing - exhibiting companies through the parent Fox company which left them free to deal arbitrarily with independent productions" such as those produced by Samuel Goldwyn. Additionally, it was claimed that "they made restrictive agree-

ments with each other and with the five producing-distributing-exhibiting companies for the purpose and with the effect of enabling them to deal independently, arbitrarily and on a non-competitive basis in their negotiations for the productions" of Samuel Goldwyn.

The complaint cited previous judgments and decisions from other industry anti-trust suits as "prima facie" evidence in its own case, and urged the court to use these decrees in their deliberations.

As to how the Goldwyn company was affected by what it is alleged were violations of the anti-trust laws, the complaint states the following under the heading of "Effects of Combination, Conspiracy and Monopoly."

### **Claim Rental Profits Lost Through Violations**

"One of the effects of the monopolistic practices complained of, as intended by the defendants, was and is injury to the business of plaintiff (Goldwyn) and its predecessors. Plaintiff was and is directly injured in its business by reason of the violations heretofore alleged in that it lost and is losing profits it would otherwise have gained. The value of its motion pictures and those of its predecessors was and is depreciated. The fees paid under the licenses were and are lessened. The goodwill attaching to its company and to its pictures was and is substantially injured and impaired, and the value of the plaintiff's company and plaintiff's picture was and is consequently diminished."

Then there are listed 28 pictures which were produced "during the period of conspiracy" and for which "license fees . . . were substantially lower than the fees that would have been received in a competitive market."

Besides the \$2,250,000, trebled, sought as damages, the complaint also wants the court to declare as illegal, per se, the Fox defendants, as "an unlawful combination in restraint of trade." Also asked for is a preliminary injunction "prohibiting the defendants . . . their officers, directors, agents, and employees from fixing by concert of action the prices, terms, conditions, and the manner in which motion pictures shall be licensed and exhibited, and prohibiting the maintenance of the aforesaid combination, conspiracy, monopoly, and attempt to monopolize in restraint of the licensing and exhibition of motion pictures."

### **Ramsey Theatre Leased**

The Ramsey theatre at Ramsey, N. J., has been taken over on a long term lease by Berk and Krungold, theatre realty specialists, from Joseph Sommers, long associated with the Walter Reade circuit. A remodeling project is planned.



# TIME EXTENDED FOR DIVORCE

## Justice Douglas Gives 3 Firms Indefinite Stay to Affect Changes

Twentieth Century-Fox, Warners and Loew's, against whom a New York Statutory anti-trust decree was aimed last February, are no longer bound to submit divorce and divestiture plans by any specific date, and for the time being may concentrate on preparing their appeals to the Supreme Court.

This was the effect of a decision handed down last Friday by Supreme Court Justice William O. Douglas. The companies originally had been ordered to submit the plans for splitting production-distribution from exhibition, and the divesting of certain theatre properties within a certain time from the effective date of the decree, February 8. On appeal that the companies needed more time to file an appeal, the New York court moved up the effective date of the decree 90 days, to May 9.

### Asked Further Stay

Since it became obvious that the Supreme Court would not by the May 9 date hand down a ruling whether they would review the case, the companies then asked for a further stay from the latest effective date. This action the Government opposed, but Justice Douglas ruled in the companies' favor nevertheless.

As it stands now, the date requirements in the February decree have been nullified, and it is difficult to say at this time when and if the companies will again be bound by any schedule to submit divorce and divestiture plans. It all depends on when the Supreme Court will rule on whether it will review the case; and if it decides to act, when their decision will be handed down either accepting or rejecting the appeal by 20th-Fox, Loew's and Warner Bros.

It now appears possible, however, according to unofficial opinion of both company and Government attorneys, that the Supreme Court will agree to review. In that case, it is not likely that the case will be heard before the fall term with a decision unlikely before the end of the year or early next year. The companies would then presumably have approximately three years to effect divorce and divestiture, providing they do not settle the case by consent decree, and the court does not back up the appeal.

### A Quick Decision

Judge Douglas' decision was handed down without delay after an hour of vigorous argument by Government and company attorneys. John W. Davis, Loew's counsel, observed that no stay was being asked on the trade practice provisions of the decree, and

these provisions were being "rigidly observed." There was no point, he said, in ordering divorce before a divestiture plan was required because the companies could not affect this divorce without knowing what they had to divest. "We entertain the hope we can convince the court that the divestiture and divorce provisions contravene the earlier opinion of this court," he said.

The attorneys for the other companies echoed Mr. Davis' remarks and Joseph M. Proskauer, for Warner Bros., added: "The Statutory Court first decided on divorce and then made its findings fit, and I know exactly what I am responsible for when I say that." He also said that as for the Justice Department's request that the three companies be barred from showing their own films in their own theatres under their own terms pending the appeal, "you might as well ask me to stop breathing."

James J. Byrnes, for 20th-Fox, said that the appeals had been made in good faith and in the belief that they were "meritorious." If the appeals are sustained, he said, all the work involved in preparing these plans will have been a "futile proceeding."

### Cites Length of Case

Philip Marcus, for the Government, observed that the case has now been dragging since 1938, and "the public, the distributors and the exhibitors have an interest in the matter." He said a divorce plan could be made flexible, and if divorce would be made contingent on divestiture, the case could drag for many more years.

Meanwhile, the Justice Department has agreed to give Warner Bros. until May 26 to break up its partnership in the Atlantic Theatre circuit in New Jersey, the company's only remaining joint operation.

Elsewhere in Washington, in an anti-trust suit not involving the film industry, the Government was criticized by Federal Judge Alexander Holtzoff for bringing what he said were too many anti-trust indictments.

### Judge Denies Motion To Move Trust Case

A motion by seven distributors to change the venue of an anti-trust suit filed by the Center theatre of Hampton, Va., from Washington to Newport News was denied Monday by Judge Edward A. Tamm in the District Court. All major distributors except Loew's were named in the suit. The Center's action is based on alleged clearance-and-run malpractices. Judge Tamm said in denying the motion that he did not believe the distributors could be construed as transacting or doing business in Virginia and therefore could not be sued there, so that transferring the case there would actually mean throwing it out.

## Meeting on Arbitration Is Planned

Theatre Owners of America has on hand letters from all companies but one—United Artists—indicating a willingness to confer on the possibilities of a new arbitration system. Although it has not yet been decided whether exhibition or distribution will call the meeting, it will be held soon.

Samuel Pinanski, president of TOA, who sought reactions by letter, indicated this week through Herman Levy, TOA general counsel, his hope that every interested section of the industry would be represented at the exploratory talks.

### Cites Enthusiastic Reaction

Speaking at the conclusion of the TOA executive board meeting at the Hotel Astor in New York, Mr. Levy said replies had been "enthusiastic" from all companies but UA which said its legal department had advised against the company's participation. Columbia and Universal accepted but repeated reservations regarding too high costs.

Mr. Levy said the conference would serve to establish whether an arbitration system was wanted and whether there was a sufficient area of agreement to overcome objections.

TOA feels past objections have been mainly against its mechanics rather than the basic principle, Mr. Pinanski indicated through Mr. Levy. It was pointed out that arbitration, to be effective, would have to be broad enough to take in all phases of conflict within the industry, excepting film rentals.

At the same time, Mr. Levy pointed out that, with the clearance issue largely settled by the Decree, new areas of conflict had been opened up with the institution of competitive bidding. He admitted the question of how to avoid litigation by either party following an arbiter's decision was "the \$64 question" and he also touched on the difficult question of whether or not the arbitrator should be an industry man.

### Code Awaits Arbitration Talk

TOA for the moment has shelved its Code of Fair Trade Practices pending the results of the arbitration talks. The explanation given was that "everything in the Code is arbitrable." Should the industry decide on a definite arbitration system, it would then be submitted to the Department of Justice and, provided it is approved, to the New York Court with the request that it be made part of the Decree.

Gael Sullivan, TOA executive director, said the board sessions had been devoted to COMPO, television and exploration of trailer use. The board was informed that two engineers, one lawyer and one research man would be required for the processing of the TOA presentation concerning its theatre television channel applications to the FCC.

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## NO SAD SONGS FOR ME

*starring*

Margaret Wendell Viveca  
**SULLAVAN • COREY • LINDFORS**

Produced by BUDDY ADLER • Directed by RUDOLPH MATÉ

## BORN YESTERDAY

*starring*

Judy Broderick  
**HOLLIDAY • CRAWFORD**

Based on Garson Kanin's stage success

Produced by S. SYLVAN SIMON • Directed by GEORGE CUKOR

## THE PETTY GIRL

*starring*

Robert Joan  
**CUMMINGS • CAULFIELD**  
Color by TECHNICOLOR

Produced by NAT PERRIN • Directed by HENRY LEVIN

## ROGUES OF SHERWOOD FOREST

*starring*

John DEREK • Diana LYNN  
Color by TECHNICOLOR

Produced by FRED M. PACKARD • Directed by GORDON DOUGLAS

## FRIGHTENED CITY

*starring*

Charles Evelyn William  
**KORVIN • KEYES • BISHOP**

Produced by ROBERT COHN • Directed by EARL McEVoy

## LORNA DOONE

Color by TECHNICOLOR

Based on the famous novel

AN EDWARD SMALL PRODUCTION

## FORTUNES OF CAPTAIN BLOOD

*starring*

Louis HAYWARD

Produced by HARRY JOE BROWN • Directed by GORDON DOUGLAS

## William BENDIX

*in*

## KILL THE UMPIRE

Produced by JOHN BECK • Directed by LLOYD BACON





SIDNEY BUCHMAN'S PRODUCTION OF

## THE HERO

Based on Millard Lampell's best-selling novel

Produced by BUDDY ADLER • Directed by DAVID MILLER

Glenn Broderick  
**FORD • CRAWFORD\***

in

## CONVICTED

Based upon a play by Martin Flavin

Produced by JERRY BRESLER • Directed by HENRY LEVIN

Academy Award Winner — "Best Actor" — All The King's Men

Ray Rosalind  
**MILLAND • RUSSELL**

Edmund GWENN

in

## A WOMAN OF DISTINCTION

Produced by BUDDY ADLER • Directed by EDWARD BUZZELL

Mickey Terry  
**ROONEY • MOORE**

in

## FREDDIE THE GREAT

(tentative title)

Produced by RUDOLPH C. FLOTHOW • Directed by PETER GODFREY

ROBERT ROSSEN'S PRODUCTION OF

## THE BRAVE BULLS

Based on the best-selling novel by Tom Lea

Jack **CARSON**

as

## THE GOOD HUMOR MAN

AN S. SYLVAN SIMON PRODUCTION

Directed by LLOYD BACON

## 711 OCEAN DRIVE

starring

Edmond Joanne  
**O'BRIEN • DRU**

Produced by FRANK N. SELTZER • Directed by JOSEPH M. NEWMAN

## THE FULLER BRUSH GIRL

starring

Lucille Eddie  
**BALL • ALBERT**

Directed by LLOYD BACON

## THE LIFE OF VALENTINO

Color by TECHNICOLOR

AN EDWARD SMALL PRODUCTION

Directed by LEWIS ALLEN

## Humphrey BOGART IN A LONELY PLACE

A Santana Production

Produced by ROBERT LORD · Directed by  
NICHOLAS RAY

## THE FIGHTING CAVALIER

(tentative title)

Produced by HUNT STROMBERG

## FAUST AND THE DEVIL

starring

Italo Nelly Gino  
TAJO · CORRADI · MATTERA

Produced by GREGOR RABINOVITCH · Directed by CARMINE GALI

## NO HELP FROM HEAVEN

(tentative title)

Produced by LOU APPLETON and MONTY SHAFF

## PROWL CAR

starring

Mark Edmond  
STEVENS · O'BRIEN  
Gale STORM

Produced by HUNT STROMBERG · Directed by GORDON DOUGLAS

## CITY GIRL

starring

Margaret O'BRIEN

Produced by NAT PERRIN

## LOST STAGE VALLEY

(tentative title)

starring

Rod Wayne  
CAMERON · MORRIS

Color by TECHNICOLOR

Produced by HARRY JOE BROWN · Directed by RALPH MANN



Larry Barbara  
**PARKS • HALE**

*in*

## **THAT BEDSIDE MANNER**

(tentative title)

Produced by NAT PERRIN • Directed by EDWARD BUZZELL

## **FLYING FISH**

(tentative title)

The story of the U. S. Navy's guided missiles

Produced by JERRY BRESLER • Directed by HENRY LEVIN

## **LAST OF THE BUCCANEERS**

*starring*

**Paul HENREID**

Color by TECHNICOLOR

Produced by SAM KATZMAN • Directed by LEW LANDERS

## **HURRICANE ISLAND**

*in* CINECOLOR

Produced by SAM KATZMAN

Joan Wendell  
**CRAWFORD • COREY**

*in*

## **HARRIET CRAIG**

Based on a Pulitzer Prize play by George Kelly

Produced by WILLIAM DOZIER • Directed by VINCENT SHERMAN

## **Randolph SCOTT**

*in*

## **SANTA FE**

Color by TECHNICOLOR

A Scott-Brown Production

Produced by HARRY JOE BROWN

## **AL JENNINGS OF OKLAHOMA**

*starring*

**Dan DURYEA**

Color by TECHNICOLOR

Produced by RUDOLPH C. FLOTHOW • Directed by RAY NAZARRO

## **Johnny WEISSMULLER**

in 2 pictures based on the "Jungle Jim" syndicated newspaper feature

## **JUNGLE MENACE • PIGMY ISLAND**

(tentative title)

(tentative title)

Produced by SAM KATZMAN



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PRESOLD TO MILLIONS THROUGHOUT

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Adventure with a fine documentary flavor

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An extraordinary exploitation picture



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GENE AUTRY in

AUTRY AND  
THE MOUNTIES  
VALLEY OF FIRE  
TEXANS NEVER CR

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(Reprint)

with "REX"

William JANNEY · Dorothy APPLEBY

## FLAME OF STAMBOUL

Tense drama of oriental intrigue

## SMUGGLER'S GOLD

Adventure drama at its best

## CHINA CORSAIR

An action-packed sea story

HILLS OF UTAH  
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Every one of them featuring  
**CHAMPION**  
World's Wonder Horse

GENE AUTRY  
PRODUCTIONS  
Produced by  
ARMAND SCHAEFER

# 8 WESTERNS

*starring*  
**CHARLES STARRETT • SMILEY BURNETTE**

outstanding  
stars  
outstanding  
everywhere

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*starring* **Buster Crabbe**

**PHANTOM EXPRESS** (tentative title)

*Smashing Saga of Early Day Railroad Raiders*

**FEATURE SERIAL SPECIAL • MYSTERIOUS ISLAND**

*Title to be announced*

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**6 ALL-STAR COMEDIES**

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**HUGH HERBERT • MAXIE BAER  
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ANDY CLYDE • HARRY VON ZELL  
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## 78 SINGLE REELERS

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*Great Moments of World-Famous Music*





# IT'S A NEW, BRIGHTER YEAR FOR DRIVE-INS

## **Total Over 1,700 and More Under Way; Restrictive Action Local Problem**

Embellished with a carnival flavor and nurtured by healthy attendance, the nation's growing crop of drive-ins are well launched into another season.

Reports from across the nation put the present number of outdoor theatres beyond the 1,700 mark, and the end is nowhere in sight. Announcement of plans for new construction in communities large and small continue to arrive.

Drive-in car capacity is growing; program quality is improving as the companies increasingly demand and obtain percentage terms and in turn grant more favorable clearances and runs; the facilities already have grown beyond the scope of the conventional theatre and the audience is becoming increasingly conscious of the advantages they offer.

## **Some Restrictive Action Taken in Communities**

On the other hand, trouble is brewing for the auto theatres. Restrictive action is being taken by city councils. The drive-in men say that in some cases opposition is generated by the operators of conventional houses.

The drive-in season got off to a comparatively slow start this year because of poor weather in the east. This handicap overcome, the outdoor operators report excellent business and they stick to their claim that this attendance does not hurt the regular theatres. They contend theirs is a special clientele composed mostly of families with children, who regard the drive-in as an excellent opportunity to leave their homes without the necessity of expensive babysitters.

The drive-in operators quote surveys to show that the outdoor installation draws only 15 per cent of the patrons of the established theatre. Be that as it may, managers of four-wall houses are using the "unfair competition" argument in some instances to convince city fathers that drive-ins are a menace.

## **Hartford Theatre Interests Opposed Two Drive-ins**

A typical instance of this kind occurred in Hartford recently where the Zoning Board of Appeals was told by counsel for the theatre interests that theatre attendance in the Bridgeport-Stratford area for the past two years did not indicate the necessity for the opening of two drive-in theatres in Stratford. Exhibitors, including the Loew Poli Theatres circuit, Strand Amusement Co. and the Stratford theatre submitted af-

## **THEY EVEN DO THE PATRONS' SHOPPING**

Let it not be said that the drive-ins are neglecting their patrons' convenience. The new Hempstead Turnpike Drive-in on Long Island has found a novel way of attracting harried housewives. When a super-market opens in the vicinity, the theatre will ask feminine patrons to leave their shopping lists at the box office. A dozen ushers will be employed to do the shopping while the lady of the house enjoys the entertainment.

fidavits to show that attendance was off more than 20 per cent and that thousands of seats are available daily in the area's theatres. Their appeal came after the Stratford Planning Board had approved two drive-in installations.

This pattern has been repeated in other places. In some cases the drive-ins have fought back. The latest indication of drive-in resentment came this month in Milwaukee, where the county park commission recommended the town and county boards bar drive-ins in all parts of Milwaukee County under a county zoning ordinance. The argument used here as in many other places is that the outdoor theatre because of their accumulation of vehicles, represent a traffic hazard.

This is denied by the drive-in operators, who point out that most of the larger installations have holding areas for waiting cars and that rarely are construction plans drawn up without the approval of the State Police, which usually see to it that exits do not face a busy highway. Nevertheless, both in Boston and in Chicago, city councils have enacted ordinances practically banning outdoor theatres by ruling that "no part of any open-air drive-in theatre shall be located closer than 2,000 feet to the boundary of any district zoned for residential use." It also forbids the screen to be visible from vehicles on nearby streets.

Drive-ins are intensifying their bid for patronage. Many are offering an evening's entertainment in which the screen is sold as but a part of the fun. Partly this has become necessary because of the limitations imposed on outdoor operators by Daylight Saving Time, which does not permit a film show to start until quite late.

Although the main attraction may not go on until 8:30 or 9 P.M., most of the larger drive-ins are open several hours earlier. Patrons are invited to come in and relax with music, dancing, games and maybe a snack at the concession stand which invariably does a thriving business. Baby-bottle

warming service has become standard and playgrounds are accepted as almost a "must." In many places there are miniature railroads to keep the small-fry happy while mom and dad try their hand at shuffleboard or participate in one of the many varieties of screen games.

## **Carnival Stunts Used Before Show Starts**

Entertainment at the drive-ins is becoming more elaborate. Many are arranging baby contests and amateur talent shows. Others have staged boxing bouts and one-act plays. And still others have had dance bands on their stages, coupling this with dance contests. The use of laundrettes—"We wash your dirty shirts while you watch the show"—is spreading; so is the servicing of cars with gas and oil during the show, and drive-ins now may have car-washing facilities. Inevitably, television is in on the act with sets placed at the foot of the huge screen.

Underscoring the carnival flavor of the show, outdoor theatres in many parts of the country have arranged for death-car and other stunts and any operator today can rent a cage of monkeys for the season, along with a litter of rabbits. It falls under the heading of "entertainment" and public response reportedly is good.

Technically, too, the drive-ins are stepping ahead. A car-heater, which should make it possible to extend the season has been introduced and individual air-conditioning is in the offing. In the south especially, many have installed facilities for patrons who arrive on foot, and some have air-conditioned their concession booths, making it possible for customers to have a bite and watch the show in comfort. Some of the newly-constructed installations even may feature double screens.

## **Seek Equal Status With Established Houses**

As their number grows, the drive-ins are beginning to compete effectively with the established houses for product, even going to court in some instances to gain this advantage. One outdoor house reportedly paid 40 per cent for "Gone With the Wind." Normal terms run from 20 to 30 per cent, with many making deals which call for percentage during mid-week and flat buys over the weekends.

In the south, the drive-ins have begun to bid for the Negro trade. According to a recent announcement, The Ebony Drive-in theatre, with a capacity for 400 cars and 300 "walk-ins" has opened near Charleston. It is operated by the Palmetto Drive-In Theatre Company. Other drive-ins have instituted midnight horror shows and special shows for children.

Hats off!  
to the  
Showmen  
of America  
from  
20th Century-Fox



“This week and in the weeks immediately following, thousands of exhibitors throughout the country will launch newly prepared showmanship campaigns. The campaigns are the evidences of the new spirit, the revival of confidence and competitive determination, which were instilled in the 10,000 theatre men who attended the 20th Century-Fox Showmanship meetings in March.”

—Sherwin Kane, *Motion Picture Daily*

For our part, we pledge to continue to deliver the product that will prove to America that **MOVIES ARE BETTER THAN EVER**

12 O'CLOCK HIGH • WABASH AVENUE • CHEAPER BY THE DOZEN • THREE  
CAME HOME • THE BIG LIFT • A TICKET TO TOMAHAWK • NIGHT AND THE  
CITY • LOVE THAT BRUTE • THE GUNFIGHTER • WHERE THE SIDEWALK ENDS

There's No Business Like **20** Business!



## COMPO Unit To Fight for Tax Repeal

Moving speedily to bring about full repeal of the Federal admission tax, the tax committee of the Council of Motion Picture Organizations has undertaken a survey of "the state of the nation's theatres."

Abram F. Myers, committee chairman, following a meeting of his group at the Hotel Astor in New York Wednesday, cited a continued drop in attendance since the committee presented its case to the House Ways and Means Committee some time ago. That body has voted a reduction of the 20 per cent tax to 10 per cent. The attendance decline, plus figures on closed theatres, suspended matinees, limited operation and the like will be conveyed to Congress to prove that cut insufficient.

### To Continue Pressure

The COMPO group has set a timetable of action based on probable Congressional handling, and meanwhile will continue pressure to get the House Ways and Means Committee to alter its decision. The industry unit plans immediate approach to the 13 members of the Senate Finance Committee to convince them that "the industry must have and the public demands" full repeal. Continued pressure will be exerted on the Senate floor as necessary, Mr. Myers pointed out, and he and Gael Sullivan, executive director of the Theatre Owners of America, will appear before the Senate Finance Committee if hearings are held.

Further, Mr. Myers urged that all theatres continue with the utmost vigor the current campaign to convince members of Congress of the vital necessity of complete repeal of the admission tax.

### Municipalities on Alert

Meanwhile, the American Municipal Association's latest news letter reminds member cities and towns that the cut in the admission tax by the House Ways and Means Committee, if finally approved by Congress, opens "a big area of taxation to the localities."

At a meeting of the United States Conference of Mayors at the Walford-Astoria Hotel in New York late last week, Thomas D'Alesandro, Jr., Mayor of Baltimore, and chairman of the conference committee on legislation, said the repeal of the 20 per cent Federal admission tax would permit municipalities to apply at least part of the tax to their finances.

W. Cooper Green, Mayor of Birmingham, and president of the conference, pointed out that "last year this Conference officially petitioned for the repeal of the Federal admission tax so that cities would be free to utilize this source of revenue should they choose to do so." Mr. Green added, "We have had legislation to accomplish this introduced in Congress."

*The New Herald Service  
for Exhibitors*

## THE FILM BUYER'S RATING

*Will again appear in an  
early issue*

## British Talks Open; Called "Difficult"

by PETER BURNUP  
in London

British and American representatives were hard at work this week, re-negotiating the Anglo-U. S. film remittance agreement of 1948. The talks, which started Monday, were described as "extraordinarily difficult" by Harold Wilson, president of the British Board of Trade.

Mr. Wilson, in a speech before the National Association of Theatrical and Kinetograph Employees, made the significant statement that "we could manage in this country without American films but we do not want to."

Present around the conference table at the start of the talks were Eric Johnston, president of the Motion Picture Association of America; Ellis Arnall, president of the Society of Independent Motion Picture Producers; James Mulvey, president of Goldwyn productions; Mr. Wilson, and several British and American aides.

An exchange of views was followed by a written summation of Mr. Wilson's proposals which had been prepared by Rupert Summervell, British Treasury official. The Americans discussed Mr. Wilson's terms on Tuesday and the talks, which are expected to last from 10 to 14 days, resumed Wednesday. Charles F. Baldwin, economic adviser to the U. S. Embassy here, sat in on the discussions and will be available to the American delegation in the future.

The current remittance pact runs out June 14. It provides for the annual remittance of \$17,500,000 plus the equivalent of the earnings of British films in the U. S. Mr. Johnston is anxious to raise that amount. The British Government wants either to maintain or lower it. At the same time it is anxious to increase American production activity here. Hollywood in turn wants more latitude in the use of earnings blocked in Britain.

### Menuhin to Star

Yehudi Menuhin, famed American violinist, will star in "Song of Israel," a picture to be produced in Israel by Meyer Levin, it is reported.

## Cite Quigley Production Code Effort

A strong appeal for vigilance against any attempts to lower the standards of the Production Code, was voiced in New York Tuesday by Austin C. Keough, Paramount vice-president, and the Rev. Patrick J. Masterson, executive secretary of the National Legion of Decency.

Addressing the annual luncheon at the Hotel Pierre of the International Federation of Catholic Alumnae, motion picture division, at which Martin Quigley was cited for his "vision and courage" on behalf of preserving the high moral standards in motion pictures, Mr. Keough and Father Masterson both stressed the importance of preserving the spirit and letter of the Production Code.

The presentation to Mr. Quigley was made by Mrs. James F. Loomis, head of the Alumnae division. The citation, made in commemoration of the 20th anniversary of the establishment of the code, expressed "profound admiration and appreciation" for Mr. Quigley's efforts in originating the Code. The division is made up principally of Catholic laywomen who review films for the Legion of Decency.

Mr. Keough said the effectiveness of the Code is the result of "20 years of keeping everlastingly active to see that those standards are not let down." He commended the work of Joseph I. Breen, Code administrator, and cited examples of how efforts have been made mostly by distributors of foreign-made films to relax certain code regulations.

Father Masterson, paying tribute to Mr. Quigley for his foresight during that period when the Code was being prepared, described the document as a "democratic way of exercising the right of expression."

Also on the dais were Arthur DeBra, director of the Motion Picture Association's community relations department; Leon Bamberger, of RKO; Rev. Thomas Little, assistant secretary of the Legion; Rev. James G. Keller, founder of the Christophers Society; Albert Howson, of Warner Bros. copyright department; and Victor Jory, actor.

## Legion Approves All Of Six New Films

The National Legion of Decency this week reviewed six new films, approving all of them. One picture—"Square Dance Katy"—was placed in Class A-1, morally unobjectionable for general patronage, and five—"Adam and Evalyn," "The Lawless," "Lost Youth" (Italian), "A Modern Marriage" and "Sunset Boulevard"—in Class A-2, unobjectionable for adults.

### Barnett Joins Fairbanks

Joseph M. Barnett, in the radio programming and sales field since 1922, has been appointed New York sales manager for Jerry Fairbanks, Inc., film producing company.

Ready... Set... **Go!**

**MAY 19th — 25th to**

# Paramount's Trade Shows In Theatres

Where you can clock  
the laughs yourself in

**YOUR BIG JULY 4th ATTRACTION**  
**My Friend Irma Goes West**

**A Hal  
Wallis  
production**

Martin & Lewis, that  
great scream-team,  
rides the range of  
gags and songs

starring

**JOHN LUND · CORINNE CALVET · DIANA LYNN**  
**DEAN MARTIN and JERRY LEWIS**  
**MARIE WILSON AS IRMA**

Directed by **HAL WALKER** · Screenplay by Cy Howard and Farke Levy

## PLACE OF SCREENING

- ALBANY**  
Madison Theatre  
Monday 5/22
- ATLANTA**  
Paramount Proj. Room  
(154 Walton St. N.W.)  
Monday 5/22 2:30 P.M.
- BOSTON**  
Capitol Theatre, Allston  
Monday 5/22
- BUFFALO**  
Paramount Theatre, Buffalo  
Monday 5/22
- CHARLOTTE**  
Carolina Theatre  
Monday 5/22
- CHICAGO**  
Valencia Theatre, Evanston, Ill.  
Thursday 5/25
- CINCINNATI**  
Albee Theatre  
Monday 5/22
- CLEVELAND**  
Loew's, Ohio Theatre  
Tuesday 5/23
- DALLAS**  
Majestic Theatre  
Monday 5/22
- DENVER**  
Denham Theatre  
Friday 5/26
- DES MOINES**  
Des Moines Theatre  
Wednesday 5/24
- DETROIT**  
United Artists Theatre  
Monday 5/22
- INDIANAPOLIS**  
Indiana Theatre  
Tuesday 5/23
- JACKSONVILLE**  
Florida Theatre, Jacksonville  
Monday 5/22
- KANSAS CITY**  
Paramount Theatre (1114 Main St.)  
Monday 5/22
- LOS ANGELES**  
Paramount Theatre, Hollywood  
Monday 5/22
- MEMPHIS**  
Strand Theatre  
Monday 5/22
- MILWAUKEE**  
Paramount Proj. Room  
1121 No. 8th St.  
Monday 5/22 2 P.M.
- MINNEAPOLIS**  
Radio City, Minneapolis  
Thursday 5/25
- NEW HAVEN**  
Paramount, New Haven  
Friday 5/26
- NEW ORLEANS**  
Saenger Theatre  
Friday 5/19
- NEW YORK**  
Loew's Lexington Theatre  
Thursday 5/25
- OKLAHOMA CITY**  
Criterion Theatre  
Monday 5/22
- OMAHA**  
Paramount Theatre  
Wednesday 5/24
- PHILADELPHIA**  
Commodore Theatre  
(42nd and Walnut Sts.)  
Wednesday 5/24
- PITTSBURGH**  
Stanley Theatre  
Monday 5/22
- PORTLAND**  
Orpheum Theatre  
Wednesday 5/24
- ST. LOUIS**  
St. Louis Theatre (718 North Grand)  
Monday 5/22
- SALT LAKE CITY**  
Center Theatre  
Monday 5/22
- SAN FRANCISCO**  
Paramount Theatre  
Monday 5/22
- SEATTLE**  
Paramount Theatre  
Monday 5/22
- WASHINGTON**  
Warner Theatre  
Monday 5/22

Support The Independence Savings Bond Drive



# ON THE MARCH Skouras Is

## Reelected

### Fox Head

by RED KANN

**D**ORE SCHARY, whose health could be considerably better, nevertheless made a scheduled appearance at MGM's Eastern sales convention on Tuesday. There he detailed the 55 pictures which the company will produce between now and September 1, 1951. But ahead of the detail were interesting observations about the state of the celluloid union. For instance:

"We have, and continue to have, enormous challenges and problems, some of which we know little about [*he did not amplify*]. We are still besieged and heckled by our foreign market problems [*a clear reference to frozen monies, quotas and other restrictive legislation, usually Government-sponsored*], by the problems of reorganization within the business [*obviously divorcement*] and the problems of controlling cost. We are hammered at by all sorts of individuals and pressure groups that malign us each time a headline is needed. If we are to listen to many of the sad-faced prophets, television is a cannibal that will put us all on street corners selling apples, or more probably, portable television sets."

That's not all:

"We hear mixed stories about pictures that are smashes and pictures that are flops and, if we sometimes say that things are getting better, we are called fakers and exaggerators and somebody immediately attempts to blow the whistle and call the cops. . . . Yes, even in our own business we are damned if we do and damned if we don't. . . ."

Before launching into details of a highly ambitious production program, Schary embarked upon a definition of "message" pictures. He approached it first by committing Metro to "all kinds of pictures—dramas, musicals, Westerns, classics, comedies" and immediately appended: "Yes, and even 'message' pictures."

Then added: "And I would like to get that term, 'message' pictures, straight because it is one of the most misused expressions in the entire industry."

"I was talking with quite a prominent picture man some time ago who was expressing his rather violent opinion about 'message' pictures. I listened for a reasonable length of time although I had heard this old complaint again and again. I then pointed out that if a producer had been frightened by this 'message'—'the Civil War was a tragedy and it destroyed almost half a nation'—the producer wouldn't have had 'Gone With the Wind'."

"There was another producer who felt he would like to make a message picture. This message was—'World War II has left us with a lot of post-war problems particularly in connection with those men who fought the war. We must recognize these problems and live up to our responsibilities in connection with them'. That is the message of

a pretty successful picture called 'The Best Years of Our Lives'."

"And may I give you more messages—'There is no such thing as a bad boy'—'Boys Town'. 'Anti-Semitism is a vile thing that should be stepped on and destroyed'—'Crosfire' and 'Gentlemen's Agreement'. The point I am making is that any picture, any good picture, has a message even if it has as simple a message as: 'Don't hit your mother on the head with a shovel' or 'Be nice to stray puppies'. Yes, even 'Annie Get Your Gun' has a message. Maybe it's just as simple as: 'There's no business like show business' and, for my part, that's a hell of a message."

"So we will continue to have messages. But, primarily, we will have entertainment and along with that entertainment, information, education and a point of view. We have to stop thinking in terms of old-fashioned and shopworn definitions of entertainment. We have got to make our pictures modern and clear in their intent. We must have them reflect the world we live in—even when we do period films those periods must be seen in terms of the modern observer."

Clear, to the point, thoughtfully and constructively taken.

## Defendants File Appeal In Towne Trust Case

An appeal was filed last week in the Chicago District Court against a decision awarding the Towne theatre in Milwaukee \$1,295,878 in anti-trust damages. The defendants this week were scheduled to post a \$2,000,000 appeal bond for a stay of execution of a decree which Thomas McConnell, Towne attorney, drew up. Towne was also awarded \$225,000 in attorney's fees and \$5,000 in court costs.

## ADVERTISING WITH A VAST DIFFERENCE

Eagle Lion's "different" ad in New York newspapers this week, for the world premiere of "The Jackie Robinson Story" at the Astor theatre, has caught the attention of the trade. At the top, in large type, the ad says "This Picture will Positively NOT be Televised Until 1973." Further down, the copy reads, "We Doubt If—The Jackie Robinson Story . . . will win any Academy Awards. We're Not Sure That—cultural, critical or technical experts will honor it with any awards. Nor Are We Even Sure—the film critics will rave about it. But We're Sure of This: we know we can guarantee you great entertainment."

Spyros P. Skouras was reelected president of the Twentieth Century-Fox Film Corporation at the annual meeting of stockholders at the home office in New York Tuesday. At the same time all other officers and members of the board of directors were reelected.

At the meeting Mr. Skouras reviewed the company's financial structure and present standing with emphasis on foreign earnings and production. "We confidently expect," he said, "that our foreign volume for the 52 weeks of this current year will approximate \$30,000,000—the same as in 1948."

The company's volume abroad in foreign currencies was showing a very healthy increase over a year ago, Mr. Skouras said, and new markets were doing a thriving business. "Because we produce in England and on the Continent we have no accumulation of English pounds, French francs or Italian lire. The only substantial accumulations are in Australia and the Argentine," he continued, "and to use these up we intend to make an outdoor picture in Technicolor in Australia this fall and are currently negotiating with the Argentine Government in order to obtain permission to make a picture there."

In his eight years as president, Mr. Skouras said that its profit had been \$108,284,000. On the subject of television he reiterated the stand that the company would not make any films available to Phonevision, and that large screen television in theatres soon would be given a full test.

The company reported that it and its subsidiaries, including National Theatres, and the Roxy Theatre, Inc., had net earnings after all charges of \$1,841,030 for the quarter ended April 1, 1950. This compares with \$3,017,736 for the period last year.

The board of directors voted a quarterly dividend of \$1.12½ per share on the outstanding prior preferred stock payable June 15 to stockholders of record June 2.

## Wolfberg Again President Of Rocky Mountain Allied

John Wolfberg was reelected president of Allied Rocky Mountain Independent Theatres at its annual convention in Denver Wednesday. Other reelected were: Fred Lind, vice-president; Walter Ibold, treasurer, and Joseph Ashby, general manager. The convention, which opened Tuesday, discussed trade practices, percentage pictures, television and drive-in operations. Col. H. A. Cole, Texas exhibitor and national Allied leader, reported that some companies have agreed to flat rental terms under certain conditions in low grossing situations. Wednesday, Trueman Rembusch, president of national Allied, said television is a real competitor and urged exhibitors to keep abreast of developments.



## Second Sales Meeting Held By Columbia

The second section of Columbia's two-part sales convention for 1950 got under way Monday at the Ritz Carlton Hotel in Atlantic City, with 22 home office executives and 81 delegates from the field attending. The meeting, which continued through Thursday, was presided over by A. Montague, general sales manager.

It followed a similar meeting held earlier this month at the Drake Hotel in Chicago, at which time the company announced for the coming year 62 features, four serials and 104 short subjects. A detailed listing of the product appeared in the May 6 *HERALD*.

Following a message of greeting from Jack Cohn, executive vice-president, the initial day was devoted to an analysis of operations for the past year, as well as a study of expected business conditions. Discussions were held on recent court decisions and decrees and effects they might have on the company's distribution plans. Campaigns were outlined for the coming year's product. During the last two days home office executives held individual meetings with branch men.

Those present from the home office, in addition to Mr. Cohn and Mr. Montague, included: Rube Jackter, assistant general sales manager; Louis Astor, Louis Weinberg and Irving Wormser, circuit sales executives; Maurice Grad, short subject sales manager; George Josephs, assistant to Mr. Montague; Morris Goodman, sales executive in charge of foreign-produced films; H. C. Kaufman, manager, exchange operations; Joseph Freiberg, manager, sales accounting; Seth Raisler, manager, contract department; Irving Moross, home office attorney; Arnold Picker, vice-president, Columbia Pictures International; Sigwart Kusiel, Latin American sales supervisor, Columbia Pictures International; Harvey Harnick, Canadian representative; William Brennan, manager, print department; Vincent Borelli, assistant to circuit sales executives; Irving Sherman and Sydney Singerman, assistant managers, exchange operations; Sam Reice, legal department; H. K. McWilliams, exploitation manager.

Present from the field were the following division managers, branch managers, salesmen and office managers:

New England division: I. H. Rogovin, division manager. Boston: T. O'Brien, branch manager; F. Bragdon, L. Appel, S. Simons, C. Myshrell, salesmen, and A. Barry, office manager.

Midwestern division: S. Galanty, division manager. Cincinnati: A. S. Moritz, branch manager; D. Stenger, C. Palmer, H. Rullman, M. Perlman, H. Schwartz, O. Bloom, salesmen, and C. Spencer, office manager. Cleveland: O. Ruby, branch manager; J. Bruckner, W. Lissner, W. Gross, salesmen, and L. Steffens, office manager. Pittsburgh: G. Tice, branch manager; J. Judd, F. Silverman, F. Lingsmith and R. Ruskin, salesmen. Washington: B. Caplan, branch manager; M. Kutner, J. Whiteside, C. Wingfield, J. Jackter, salesmen, and W. Fisher, office manager.

Central division: C. Shalit, division manager. Detroit: E. Hochstim, branch manager; H. Cohen, F. Bonnen, R. F. Cloud, salesmen, and H. Trombley, office manager. Indianapolis: G. Craig, branch manager; L. Shubnell, A. J. Gelman, H. Appell, salesmen, and M. Ettinger, office manager. Milwaukee: H. Oshlan, branch manager; D. Chapman, S. Chapman, R. Herold, salesmen. St. Louis: C. D. Hill, branch manager; L. LaPlante, J. Bradford, L. Levy, salesmen, and E. Ditzenberg, office manager.

Eastern Pennsylvania and Southern New Jersey division: H. Weiner, division manager. Philadelphia: H. Godfrey, B. Felcher, D. Korson, E. Feinblatt, L. Wurtele, salesmen, and W. Donahue, office manager.

New York division: N. Cohn, division manager. S. Trauer, branch manager; J. Weinisch, N. Fraum, J.

## INDUSTRY FUTURE SECURE, EDITOR TELLS ASPIRANT

Leafing through the news pages of film trade publications recently, a 19-year-old sincere and ambitious assistant manager of a Houston, Tex., theatre came up with some questions on his future and the future of the motion picture industry.

In a letter to Martin Quigley, Jr., editor of *MOTION PICTURE HERALD*, he asked: "... how do you think I feel every week after I read the trade magazines? Practically every issue has an article saying we are a doomed industry, or implies it. It makes me think I am putting my future into nothing."

Answering the letter Mr. Quigley said: "When you read *MOTION PICTURE HERALD* or any other publication, it is necessary to take a long view of the developments. Think for a moment about your daily newspapers. The big stories revolve around war and peace, politicians, criminals and athletes to a very large extent. The newspaper does not give an accurate reflection of life as it is going on in the news of the moment.

"In the same way news is made in our own field by individuals saying and doing things. (This is in addition to news and reviews of the product, which is absolutely fundamental in a motion picture trade publication.) When an individual in a position of prominence in the motion picture industry makes a statement on a topic affecting the business, that constitutes news. It does not

guarantee that the individual is correct in his statement. At times certain individuals make statements for the prime purpose of attracting attention to themselves.

"Assuredly no man can accurately predict the future, but if I were you, I certainly would not worry that I had devoted nearly a third of my life to learning the motion picture exhibition business. Television, of course, will be a factor but it is absolutely certain that theatres will continue to occupy a most important role in the entertainment of the American public.

"I feel sure that most everyone in the business will agree that the most important needs are good pictures and showmanship. That, however, was true in the years past and will be true in the years ahead."

A few days later Mr. Quigley received the following letter:

"It is with much pleasure that I write this in thanks for your encouraging letter. . . . I have read it over many times and each time I find it more encouraging.

"I would like to make a suggestion that you print the letter you wrote me. I believe some would find it as encouraging as I did, although the fact that the editor of such a publication as *MOTION PICTURE HERALD* took time to write a person in a position as small as mine, helped quite a bit.

"Many thanks for your letter. I shall never forget it."

Sokoloff, J. Reiff, S. Berkowitz, L. Steisel, salesmen, and C. Parker, office manager. Albany: J. Bullwinkel, branch manager; S. Feld, C. Dortic, K. Yale salesmen, and W. Hanley, office manager. Buffalo: P. Fox, branch manager; J. Fater, H. Berman, S. Ross, salesmen, and C. Harter, office manager.

## Iowa-Nebraska Allied Talks Rentals with A. W. Smith

A. W. Smith, Jr., distribution vice-president of Twentieth Century-Fox, told the Allied Theatre Owners of Iowa and Nebraska Wednesday that he would favor film licensing on a flat rental basis if exhibitors would open their books to determine the appropriate amount of rental. He made the statement in answer to questions put by the Allied unit's members in convention in Omaha. At Tuesday's opening session Truman Rembusch, president of Allied States Association, brought up the subject of Phonovision and reported that the American Telephone and Telegraph Company said it would not allow the use of its regular lines nor be a collection agency for such an operation.

## Theatres May Close

The Hilsendegen Building which houses both the Monroe and National theatres in Detroit may be torn down on orders of the Detroit Common Council to make room for a municipal garage.

## Paramount Sales Meeting Set for June 12-14

Home office executives, division managers and their assistants, branch and sales managers, salesmen, booking and office managers, and exploitation personnel will gather in Los Angeles June 12, 13 and 14 for the first national sales convention of the Paramount organization since 1940, it was announced this week by A. W. Schwalberg, president of the Paramount Distributing Corp. With approximately 300 expected, the convention will meet at the studio "to integrate studio and distribution activities." Some sessions will be held at the Ambassador Hotel in Los Angeles. "An important portion of the agenda will be devoted to planning for the company's annual sales drive, which has been set for September 3 to December 2, and which will embrace some 20 pictures," Mr. Schwalberg said.

## Artkino Official Guilty Of Misrepresentation

Irwin Franklin, the midwest representative for Artkino Films, the Soviet film agency, has been found guilty by Judge Walter J. Labuy in the Chicago District Court on six charges of misrepresenting himself as a U. S. citizen and on one count of failing to register as an alien.

UMI  
**A SURE-FIRE HIT TO BRING PLE**

**HALF A MILLION  
PEOPLE ACCLAIMED  
ITS PREMIERE...**

**NOW THE TRADE  
PRESS ACCLAIMS  
ITS BOXOFFICE  
GREATNESS!**

**AN EXCITING SPECTACULAR  
STORY OF RAILROAD  
PIONEERING.**

*Independent Film Journal*

**ROISTEROUS, COLORFUL  
OUTDOOR FILM...PLENTY  
TO RECOMMEND IT.**

*Motion Picture Daily*

**SPECTACLE AND  
EXCITEMENT.**

*Daily Variety*

**HARD-HITTING SAGA OF PIONEER  
RAILROADING. EXCELLENT  
TRUCOLOR PHOTOGRAPHY.**

*Boxoffice*

**TOPLINE FILM ENTERTAINMENT...  
THRILLS, EXCITEMENT, ACTION AND  
ROMANCE.**

*Film Daily*



# LEY OF JACK INTO BOXOFFICE TILLS

*Hollywood Reporter*

ONE OF THE BEST OF REPUBLIC'S  
MORE AMBITIOUS PRODUCTIONS.  
WILL GET EXCELLENT WORD-OF-  
MOUTH.

*Showmen's Trade Review*

REPUBLIC HAS ADDED ANOTHER TO  
IT'S GROWING LIST OF IMPORTANT  
FEATURE PRODUCTIONS... A  
BOISTEROUS OUTDOOR FILM.

*Motion Picture Herald*

A FINE EPIC... ACTION IS FAST.  
MANY THRILLING SITUATIONS.

*Harrison's Reports*

OUTDOOR FANS WHO LIKE  
THEM BIG AND SPRAWLING  
AND WITH PLENTY OF ACTION,  
HUMOR AND ROMANCE WILL  
APPRECIATE THIS HIGHLY  
SALEABLE TRUCOLOR ENTRY.

*The Exhibitor*

HERBERT J. YATES, presents

## ROCK ISLAND TRAIL *in Trucolor*

starring FORREST TUCKER

ADELE MARA

ADRIAN BOOTH

BRUCE CABOT

with CHILL WILLS

BARBRA FULLER • GRANT WITHERS

and JEFF COREY

Screen Play by

James Edward Grant

Based upon the Novel "A Yankee

Dared" by Frank J. Nevins

Directed by Joseph Kane

Associate Producer Paul Malvern

A REPUBLIC PRODUCTION

Republic Pictures Corporation

Herbert J. Yates, President





# METRO TOTAL 42 THIS YEAR

## Schary Outlines Product at Sales Meeting; Cites "Enormous Challenges"

Emphasizing plans for maximum efficiency and full employment of studio facilities, Dore Schary, vice-president in charge of production at MGM, personally told the Metro sales force at the Hotel Astor in New York this week that the company planned to put 13 pictures before the cameras by August 31, bringing the fiscal year to a close with 42 productions.

One of the speakers at Metro's "Say It With Pictures" meeting, at which William F. Rodgers, vice-president and general sales manager, presided, Mr. Schary outlined future production plans which call for 42 projects during the next fiscal year, September 1, 1950, to August 31, 1951. All of these pictures have been definitely approved and assigned, with screenplays either completed or in work.

### 30 Pictures in Work

A total of 55 pictures are to be filmed between now and September 1, 1951; 30 films are currently in various stages of production, editing, scoring and printing. Of the 42 films scheduled for the next fiscal year, 16 will be dramatic films, 11 musicals, four melodramas, three outdoor epics, three classics and five comedies. "Quo Vadis" was designated as the most important picture to go into production between now and August 31.

"We have and continue to have enormous challenges and problems, some of which we know little about," Mr. Schary told the Metro salesmen. "We are still besieged and heckled by our foreign market problems, by the problems of reorganization within the business, the problems of controlling costs. We are hammered at by all sorts of individuals and pressure groups that malign us each time a headline is needed. If we are to listen to many of the sad-faced prophets, television is a cannibal that will put us all on street corners selling apples or . . . portable television sets."

### Cites Importance of Quality

Declaring himself "a hearty enthusiast," Mr. Schary said the industry should be more concerned over quality rather than lower costs and he also hit out against those who oppose so-called "message" pictures. "Any picture, any good picture, has a message," he declared. "We have to stop thinking in terms of old fashioned and shopworn definitions of entertainment. We have got to make our pictures modern and clear in their intent. We must have them reflect the world we live in."

In addition to Mr. Schary, speakers at the "Say It With Pictures" meeting, which was

attended by some 85 members of MGM's home office and field sales, advertising, publicity and exploitation staffs, included Howard Dietz, vice-president and director of advertising, publicity and exploitation; Silas F. Seadler, advertising manager; Dan S. Terrell, exploitation head, and John Joseph, publicity manager. Howard Strickling and Ralph Wheelwright attended the meeting from the studio.

Prior to the meeting it was announced that "Annie Get Your Gun" either had been held over or moved over in all of the pre-release engagements in Loew theatres. The moveover situations are in Hartford, Conn., and Evansville, Ind. Despite many requests for early playdates, no definite release plans have been announced for the picture by Mr. Rodgers.

Pictures to go before the cameras before August 31, 1950, include the following:

**QUO VADIS**—in Italy, starring Robert Taylor, Deborah Kerr and Leo Genn. Peter Ustinov plays Nero.

**VENGEANCE VALLEY**—a Technicolor Western starring Burt Lancaster and Robert Walker. Based on the *Saturday Evening Post* story.

**GROUNDS FOR MARRIAGE**—a comedy about a doctor and an opera star. Van Johnson and Kathryn Grayson have the leads.

**ROYAL WEDDING**—a Technicolor musical with Fred Astaire and June Allyson.

**THE LIFE OF CARUSO**—Mario Lanza plays the Caruso part in this Joe Pasternak biographical musical.

**MR. IMPERIUM**—which brings together Ezio Pinza and Lana Turner.

**AN AMERICAN IN PARIS**—starring Gene Kelly and introducing Jean Sablon.

**THE MAGNIFICENT YANKEE**—a story about Oliver Wendell Holmes starring Louis Calhern. Mrs. O'Malley and Mr. Malone—described as "a knockout, dragout comedy." James Whitmore and Marjorie Main are the stars.

**DARLING I'M STUCK**—about a tough professional entertainer who runs into a dancing school of eight-year Pavlovas.

**RUNNING OF THE TIDE**—a film version of the best-selling historical novel.

**CALLING BULLDOG DRUMMOND**—to be made in England, starring Walter Pidgeon.

**SHEP OF THE PAINTED HILLS**—in which Lashley plays a detective.

The 42 productions announced for the fiscal year starting September 1 include:

**GO FOR BROKE**—one of Mr. Schary's two personal productions. It deals with the 442 Battalion which was composed of Japanese-Americans. Robert Pirosh will write and direct.

**THE PLYMOUTH ADVENTURE**—screen adaptation of the best-selling historical novel. Spencer Tracy, Deborah Kerr and Van Johnson will star in it.

**THE RED BADGE OF COURAGE**—a story dealing with the Civil War.

**THE PEOPLE AGAINST O'HARA**—starring Spencer Tracy.

**COME AGAIN ANOTHER DAY**—about the problem of a war veteran and his family.

**INSIDE STRAIGHT**—a gambling story.

**WHEN IN ROME**—about a young priest, on his way to Rome, who falls into the evil but gentle hands of a criminal.

**LOS ANGELES 5 PM**—musical melodrama and a Pasternak production.

**THE MERRY WIDOW**—co-starring Lana Turner and Ricardo Montalban.

**BANNER LINE**—a newspaper story.

**THE YOUNG WIVES TALE**—to be produced by Arthur Hornblow, Jr.

**ROMANCE OF HENRY MENEFE**—to be made in England next spring.

**SCARAMOUCHE**.

**CROWN OF THORNS**—the story of a man who steals but finds he cannot run away from God.

**THE BURNING BUSH**—a film on faith and love.

An untitled production based on Norman Corwin's radio dramatization of the "United Nations Declaration of Human Rights."

Of the 11 musicals, Arthur Freed will produce six. They include "Show Boat," "Huckleberry Finn," "Singing in the Rain" and "Belle of New York," "Jumbo" and a musical based on the music of Sigmund Romberg.

**WELCOME TO PARIS**—to be produced by Joe Pasternak and starring Jane Powell.

**A CARNIVAL STORY, LOVELY TO LOOK AT** and **EXCUSE MY DUST** are to be produced by Jack Cummings.

An untitled musical comedy starring Ezio Pinza and Mario Lanza.

**MAN WITH THE CLOAK, NO QUESTIONS ASKED, THIS IS NEWS** and **KIND LADY** are the four melodramas scheduled.

**THE ORDEAL OF CONSTABLE PEDLEY**—a story of the Northwest Mounted Police.

**ACROSS THE WIDE MISSOURI**—starring Clark Gable in a story of the mountaineers in early 1800's.

**SOLDIERS THREE**—based on the Rudyard Kipling story and starring Walter Pidgeon and Stewart Granger.

**IVANHOE, ROBINSON CRUSOE** and **JULIUS CAESAR** comprise the list of classics.

**THREE GUYS NAMED MIKE** with June Allyson and Van Johnson; **TOO YOUNG TO KISS**; **FATHER'S LITTLE DIVIDEND**, a sequel to "Father of the Bride"; **STRICTLY DISHONORABLE**, to star Ezio Pinza, and **JUST THIS ONCE** are the comedies scheduled.

## Claggett of MPAA to Visit Film Editors in the East

Manning Claggett, of the Motion Picture Association of America's press department in Washington, was scheduled this week to begin a five-city tour in the east. The objective of his trip is to contact film critics and learn what they think of the current state of film production, what they think is wrong, suggestions, etc. He will visit Syracuse, Rochester, Buffalo, Detroit and Pittsburgh.

## Nassours Sell Studio To Television Station

Edward and William Nassour have sold the studio which they built and operated to the Los Angeles Times-owned television station, KTTV. The purchase price was \$2,250,000. The studio had been operated as a rental lot, except when the Nassours used it for their own production purposes. The new owner will continue to rent out the lot until such time as KTTV will require it for its own purposes.

**The industry's campaign against the 20 per cent Federal admission tax is making itself felt in Washington. Congressmen are deluged with exhibitor mail. Continued industry pressure, however, must be maintained.**

# The Stranger at her wedding was a messenger of Fear and Evil!

They said she married  
a man she'd never  
seen before... murdered  
him in cold blood...

Confessed that  
she was insane...

Was it all true...  
or a monstrous secret  
plot to wreck her life?

When you  
see this picture,  
please don't tell  
the secret of  
"The Secret  
Fury"

JACK H. SKIRBALL and BRUCE MANNING  
*present*

**CLAUDETTE COLBERT · ROBERT RYAN**

*in*

**The SECRET FURY**

*with* JANE COWL · PAUL KELLY · PHILIP OBER

Produced by JACK H. SKIRBALL · Directed by MEL FERRER

Screen Play by LIONEL HOUSER



BIG BROADWAY FIRST RUN AT THE PARAMOUNT THEATRE... NATIONALLY ADVERTISED TO  
24-36-47% CIRCULATION... A TOP BRACKET SHOW AGAINST ANY COMPETITION



# Technicolor Prices Cut By Kalmus

Dr. Herbert T. Kalmus, president of Technicolor, Inc., this week announced a reduction in the base price of 35mm release prints and said the Technicolor plant would more than double its capacity by the end of the year.

Meeting the press in New York prior to departing for Europe, Dr. Kalmus also disclosed an estimated net profit for Technicolor, Inc., after taxes of \$632,984.75 for the first three months of this year, ended March 31. The earnings are equivalent to 69 cents per share which compares to 72 cents a share for the corresponding months last year when net profit was \$663,753.71.

March, Dr. Kalmus said, had been the biggest month in the history of Technicolor, warning at the same time that figures for the second quarter in 1950 would probably be somewhat lower. The Technicolor price reductions are to go into effect May 29 with the cost to be cut one-half cent per foot on prints of nitrate stock and .65 cent per foot on safety stock. This establishes the new base prices at 5.72 cents per foot for nitrate prints and at 5.95 cents per foot for acetate prints.

Stressing that the switch-over to safety stock was being accomplished with the greatest possible speed, Dr. Kalmus said plant capacity had been stepped up to 260,000,000 feet last year and, with the acquisition of new equipment, would be further stepped up to 300,000,000 feet.

At the annual stockholders meeting in New York Monday, four directors were re-elected and a vote of confidence was voiced in the management, Dr. Kalmus reported. He also said Technicolor was continuing to work with RCA in the development of the color television tube which it had bought outright from Dr. Willard Geer. The tube, said Dr. Kalmus, offered "the prospect of becoming the best tube for converting television signals into excellent color pictures."

## Astor Announces Schedule

Astor Pictures last week announced that one new feature and two reissues would be in general release by June 1. The first is "Messenger of Peace," to be released June 1, and the latter two, "Brewster's Millions" and "Bedside Manner," now ready.



## JOHNSTON-STALIN FILM AT ACADEMIA

Washington Bureau

A film recording the meeting between Eric Johnston, president of the Motion Picture Association of America, and Russia's Joseph Stalin was shown at the MPAA's Academia theatre here last week. Dating back five years when it was shot by Russian cameramen on the occasion of Mr. Johnston's visit to Moscow in his capacity as president of the U. S. Chamber of Commerce, the picture is without sound and runs about 10 minutes. Without going into detail, an MPAA spokesman explained: "We want to get public reaction to the picture so that we'll know what we want to do with it." The Academia, incidentally, is doing capacity business seven days a week. "It's filled all the time and people rarely turn down invitations," said Edward Cheyfitz, MPAA official.

## Para. Net Put At \$1,441,000

Paramount Picture Corporation and its consolidated domestic and Canadian subsidiaries last week reported an estimated net profit of \$1,441,000 after provision for income taxes for the first quarter of this year, ended April 1, 1950.

These earnings do not include \$597,000 which represents Paramount's net interest in the combined undistributed earnings for the quarter of partially-owned, non-consolidated companies, principally Allen B. DuMont Laboratories.

The \$1,441,000 earnings represent 45 cents per share on the 3,172,870 shares outstanding and in the hands of the public April 1, 1950. They include only foreign film rental revenues which are remittable in dollars. The Paramount statement explains that it is the practice to record such revenues to the extent that dollars are receivable in New York.

Since April 1, 1950, Paramount Pictures Corporation has purchased additional shares of its common stock for retirement, thereby reducing the number of shares outstanding, as of this date, to 2,648,597, according to the company's financial statement.

## EXPECT 60 FEATURES IN TECHNICOLOR

Judging by the rate at which Technicolor has photographed pictures so far this year, the company should process more than 60 films this year, an increase of 33 per cent over 1949, Dr. Herbert T. Kalmus, president of Technicolor, Inc., told the press in New York this week. Technicolor last year handled 45 motion pictures of feature length.

# Sign Money Pact With Argentina

Resumption of normal film relations was foreseen last week with the signing of an agreement between the Argentine Government and the American companies, breaking the deadlock which has kept U. S. pictures out of Argentina for more than a year.

Signed last Friday, the pact—known as the "Hazen Plan" because its provisions were suggested by Joseph H. Hazen, president of Hal Wallis Productions—provides for the annual withdrawal of \$1,100,000 in remittances. The amount is to be credited against the more than \$5,000,000 in frozen American earnings now held in Argentine banks and the provisions of the agreement are to continue until all such funds are cleared.

The Americans will send an unlimited number of pictures into Argentina and will be free to invest their surplus earnings in that country in any manner they choose. The pact was signed by Argentine Finance Minister Ramon Cereijo and Eric Johnston, president of the Motion Picture Association of America.

The "Hazen Plan" was worked out after several prior proposals had been rejected. Following a meeting of the company presidents Thursday, a smaller group, including Mr. Johnston, Mr. Hazen, Stanton Griffis, U. S. Ambassador to Argentina, and Joachim Rickard, Latin American supervisor for the MPAA, continued their discussions with Mr. Cereijo.

## United Paramount Announces Loan Repayment Schedule

United Paramount Theatres has announced the following schedule for the repayment of \$17,500,000 in bank loans which passed on to it from the old Paramount corporation: Starting May 1, 1950, \$1,500,000 will be payable on a quarterly basis during each of the first two years, \$2,500,000 in each of the next three years, and \$3,000,000 in the last year ending February 1, 1958. The company has an additional loan of \$3,500,000 against an available credit of \$12,500,000 for use in re-arranging theatre interests.

## Mrs. Kalmus Forms Television Company

Mrs. Natalie Kalmus this week announced that she had formed a television receiver manufacturing company which already is turning out sets in Los Angeles. In New York this week to arrange for a second manufacturing plant there, Mrs. Kalmus said she also had opened her own television school to train technicians in color television. The school is in Los Angeles. She said her firm would demonstrate a device for color viewing within a month.



# The National Spotlight

## ALBANY

The Palace opened a day late with "A Woman of Distinction" and "The Nevada," due to a one-night stand by Ballet Russe de Monte Carlo. The Strand duals "The Damned Don't Cry" and Bowery Boys in "Blonde Dynamite." . . . Henry Lessick of Kingston has been appointed assistant manager of Warners' Ritz. Osborne J. Perrin is Ritz manager. The Ritz is being air-conditioned, at an estimated cost of \$27,000. The Strand, also a Warner house, is getting an additional cooling unit and an overhauling of the old air conditioning system. Cost of the job is \$22,000. C. J. Gottlieb, of Albany, is the contractor. . . . Two drive-ins are under construction at Lake George. . . . The Variety Club will sponsor a concert by the Albany Symphony Orchestra at the Strand on June 13 for the Heart Fund and the Albany Boys Club which is sponsored by the local Variety Club.

## ATLANTA

Loew's Grand playing to good business with "Annie Get Your Gun." . . . Fred McLendon, owner of the McLendon Theatres in Alabama and Florida, has started work on his new 400-car drive-in at Monroeville, Ala., with Ralph B. Mann as manager. . . . E. W. Pitman has taken over the Skyway theatre, Hapeville, Ala., playing stage shows and pictures to good business. . . . The Tower theatre after a season of stage shows has started playing pictures for the summer season with two changes weekly. . . . N. G. Johnson has closed the Valley theatre, Falksville, Ala. . . . In Brewton, Ala., the City Fathers have proposed an amusement tax, for funds to beautify the city. . . . United Artists will have a premiere here for the first time on their new picture, "Johnny One-Eye," with stars of the picture in personal date set for June 7. . . . William K. Jenkins, president of the West End Theatres and George Theatres, Inc., has opened the new Bankhead drive-in on the Birmingham, Ala., highway.

## BALTIMORE

Patronage appears to be governed at the first runs by whether they have pictures people especially want to see. This week nine new features were offered, including "The Reformer and the Redhead," at the Century; "Fortunes of Captain Blood," at the Hippodrome, with vaudeville headed by Pat Rooney, Sr.; "The Eagle and the Hawk," at Keith's, and "The Damned Don't Cry," at the Stanley. . . . Morris Oletsky and John G. Volz, president and manager, respectively, of the Overlea, entertained the entire student body of the Maryland School for the Blind at an afternoon showing of "Hamlet," including 90 blind and 30 deaf. They also arranged an ice cream treat for them. . . . Harry Welch, Mayfair publicity, and Dave

Pollard, Universal publicity, arranged a big campaign to start off "Comanche Territory," with Miss Jean Carman "Comanche Queen" for the premiere.

## BOSTON

A disappointing week in downtown theatres was registered with new product in nearly all spots not helping much. The lead, which was not much better than average was the RKO-Boston, which had "The Golden Twenties," with Vaughan Munroe and his band on the stage. . . . The Nathan Yamins circuit is moving from 100 Boylston Street to new and larger quarters in the Metropolitan Building at 260 Tremont St. on May 20, where they will be housed in the same building with the E. M. Loew circuit, Maine and New Hampshire Theatres, Interstate Theatres, Motion Picture Sales Corp., the Ross Frisco Theatrical Agency, and Lockwood & Gordon Enterprises. . . . An application for a permit to erect a drive-in in Fair Haven, Mass., on Route 6, one mile from the New Bedford bridge, has been placed before the local selectmen by the offices of E. M. Loew-Lawrence Laskey and the Nathan Yamins office. When the permit is granted construction will start on a 700-car open-airer to be ready for a summer opening. Theatre will be operated by the Loew circuit in close association with the Yamins office.

## BUFFALO

Groups representing both exhibition and distribution gathered in the 20th Century-Fox exchange last Monday to discuss plans for the industry's part in the western New York Independence Bond drive. Presiding at the meeting were David Miller, distribution chairman; James H. Eshelman and

George H. Mackenna, exhibitor co-chairman, and William Brereton, publicity chairman. . . . Edward L. Hyman, vice-president, United Paramount theatres, in town for conference with district manager James H. Eshelman, executives, and managers of local theatres in circuit. From Buffalo, Mr. Hyman went to Rochester for conference there with city manager Arthur Krolick. . . . Oscar A. Doob, general theatre executive, Loew Theatres, in town for conference with Vincent R. McFaul, general manager, Loew-Shea circuit. . . . Carl Rindcen, house manager at the Buffalo, vacationing in New York.

## CHICAGO

Warmer weather has arrived, but Loop business remains spotty. New arrivals were: "The Damned Don't Cry," with Gracie Barrie heading the stage fare; "The Capture," doubled with "The Tattooed Stranger," and "Ma and Pa Kettle Go to Town." . . . Number of theatres here are using amateur shows to build business. The Oriental started the trend on Monday nights, with business for that evening being excellent. Balaban and Katz are also staging a 12-week amateur-television night in a number of outlying houses, while the Rose theatre in Franklin Night has amateur shows on Friday nights. . . . Jay D. Rubin, former owner of the Pix theatre, which has recently closed, has joined Monogram as a country salesman. . . . Amusement division of Chicago's 1950 combined Jewish Appeal will hold its fund raising dinner meeting on May 25. Chairman is Meyer Stern of the J. Stern Circuit. . . . The new Variety Club at Michigan and Harrison is slated to open within the next three weeks, Jack Kirsch, chief barker, reports.

## CINCINNATI

Something new in suburban showing was introduced with a "Five Theatre Premiere" of the first run of Universal-International's "Comanche Territory," which was shown simultaneously at the Ambassador, Madison, Covedale, Valley and Twin Drive-in theatres following extensive newspaper advertising. . . . Oscar Bloom, Columbia salesman, was promoted to sales manager of the company's Chicago branch. . . . Nate Wise, regional RKO director of advertising and publicity, has returned from a brief vacation. . . . The Elite theatre, in Dayton, Ohio, operated by Albert Kinzler, has suspended operation for the first three days of each week, due to declining business. . . . L. C. Sayre has disposed of his Miami theatre, at nearby Morrow, Ohio, to Paul Herdman. . . . Richard Shea, booker for the Chakeres theatres, in Springfield, Ohio, has resigned to enter another line of business. . . . City Council at Elkins, W. Va., has voted to rescind the municipal amusement tax, effective as of June 1. Also in West Virginia,

(Continued on following page)

## WHEN AND WHERE

- May 21-23:** Motion Picture Theatre Owners and Operators of Georgia annual convention at the Hotel Biltmore, Atlanta.
- May 22-24:** Allied States Association board meeting at the Hotel Gayoso, Memphis, Tenn.
- May 24-25:** Allied of the Mid-South annual convention at the Hotel Gayoso in Memphis.
- June 12-14:** Associated Theatre Owners of Indiana directors meeting and annual convention at French Lick, Ind.
- June 15-17:** Allied Theatre Owners of New Jersey annual convention at the Hotel Traymore, Atlantic City.
- June 18-20:** Virginia Motion Picture Theatre Association convention at the Hotel Chamberlain, Old Point Comfort, Va.

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the Council, recently inducted at Lumberport, has voted to allow Sunday showings, heretofore banned. . . . The Highland theatre, at Fort Thomas, Ky., adjacent to Cincinnati, has closed indefinitely. The management reports that business has declined more than 60 per cent during the last four months.

## CLEVELAND

The Cleveland Critics Circle award for the best downtown picture of April was presented by them to Anton Karas for "The Third Man" in behalf of SRO, David Selznick and Carol Reed at a luncheon held Friday in the Stated Hotel and attended by the Showmanship Drive committee, leading exhibitors, representatives of radio and the trade press. . . . The new Tower Drive-In constructed by the Selby Engineering Co. opened May 12. . . . Cleveland Film Council will hold its third annual Film Festival Tuesday June 15 at Cleveland College. Festival Chairman is Elizabeth Hunady of the Cleveland Public Library. . . . Hal Marshall, Paramount publicity representative here has been transferred to Washington, D. C. and is succeeded by Milton Hale.

## COLUMBUS

Business continued mild with average fare on tap. "Ma and Pa Kettle Go to Town" was the Loew's Ohio attraction, "The Daughter of Rosie O'Grady" at the Palace, "A Woman of Distinction" at the Broad, and "Perfect Strangers" at the Grand. . . . Five performance show of the Cole Brothers circus starring Hopalong Cassidy next week here will provide added competition for theatres. . . . Will Perkins has been named manager of the new South drive-in, latest in the Academy circuit, and the eighth drive-in in the Central Ohio area. . . . Milton Hale is succeeding Hal Marshall as Paramount advertising and exploitation director in the Cleveland exchange area. Mr. Marshall is going to Washington, D. C., at the Paramount exchange there. . . . Harry Schreiber, Walter Kessler and Carl Rogers bade Norman Nadel, *Citizen* theatre editor, bon voyage as he took off via TWA for Hollywood. Mr. Nadel will write a series on the industry with the slogan "Let's Go Out to the Movies." Local theatres are aiding in publicizing the Nadel trip and the slogan. . . . Betty Lou Ross, Ohio State University co-ed, was one-day films editor of the *Citizen* on the annual Ohio State Lantern edition of the daily.

## DENVER

Jack Henry, assistant at the Paramount, moves to Colorado Springs, Colo., to be city manager for the two Paul Rothman drive-ins. His job goes to Kieth Hendee, temporarily, while Mr. Hendee is awaiting a managerial assignment by Fox Intermountain Theatres. Mr. Hendee has been managing the Tabor in the absence of Jack Copeland, who has been on a 90-day active air force duty. . . . Fox Intermountain Theatres moved Ralph Roe from the Town, Great Falls, Mont., to manage the Rialto, Trinidad, Colo. . . . Tom Bailey, Lippert franchise owner, headed north to Montana and Idaho on a sales trip. . . . Milton Overman, Eagle-Lion publicity man, was here for campaign on "Red Shoes".

## SWEET DREAMS



**CONTENTED.** After finishing his box of popcorn, a youthful patron of the Chief theatre in Bemidji, Minn., curled up and went to sleep. Three o'clock the next morning Robert D. Fuller, assistant manager, received a call from the local police who were helping the boy's worried mother, Mrs. Anne E. Westrum, locate the child. A search of the theatre found him sound asleep in the first row. Mr. Fuller took the above picture before he was awakened. The moral of the story: Be sure and check the seats before closing.

## DES MOINES

There was plenty of damage reported to drive-in theatres throughout the state during the recent wind storm. Almost every outdoor house in the state had to have some repair work done. Salesmen on the road generally escaped, however. The exception was Ken Bishard, Paramount, whose car was badly dented when a tree was blown on top of it. . . . A. H. Blank and his son, Myron, have returned from a business trip to New York. . . . Art Stolte, former Tri-States official visited en route from Florida, where he spent the winter, to his cabin in Canada, where he will spend the summer. . . . Russ Fraser has been named to head the theatres' part in the state cerebral palsy drive. . . . The new Hi-Land drive-in theatre near Estherville is scheduled to open shortly. . . . Central States is planning to build a drive-in theatre at Oelwein and has purchased 10 acres of land for the purpose.

## DETROIT

Ted Lewis and his orchestra are appearing on the Fox stage, with "Under My Skin" the screen attraction. Adams is featuring "Nancy Goes to Rio." A double bill at the Michigan offers "Dannned Don't Cry" and "Customs Agent." . . . Ralph Peckham, former Grand National manager here, is now a salesman for Lippert, covering the eastern part of Michigan. . . . William B. Potts resigned from 20th-Fox sales staff to go into the furniture business. . . . The Theatrical Employment Bureau is being opened in suburban Hamtramck by Chester Kuzera. . . . Variety of Michigan annual golf tournament will take place June 26, according to Jack Zide, Allied Films, Variety chief Barker. First prize will be a Cadillac. . . .

Frank Hensler and Arvid Kantor were feted at a party given in their honor by Variety Club of Michigan in the Variety clubrooms. . . . Dave Idzal, managing director of the Fox here, is showing films twice a week at a children's hospital.

## HARTFORD

Downtown first-run holdovers included Warners' "Colt .45" and MGM's "Annie Get Your Gun." . . . Henry L. Needles, Hartford district manager for Warner Bros. Theatres, has been nominated for election as director at large of the Hartford Chamber of Commerce. . . . The E. M. Loew circuit will open a new drive-in theatre the end of May. George E. Landers, Hartford division manager for the circuit, has disclosed that opening of the now-being-built, 800-car capacity drive-in theatre at West Springfield, Mass., is planned for May 30. . . . David Squire, 20th-Fox salesman, New Haven branch, has resigned to become vice-president and treasurer, TV Films, Inc., New York, producers of television and commercial trailers. . . . Hartford visitors: Joe Phillips, Columbia exploitation man, here on "The Good Humor Man"; Tony Martin, the singer; Bernie Levy and Lou Ginsburg, Amalgamated Theatres, New Haven.

## INDIANAPOLIS

Marc Wolf, chief Barker of Variety International, and Trueman Rembusch, president of Allied States, will be honored at a testimonial dinner in the Indianapolis Athletic Club June 8 by the Indianapolis Tent no. 10 of Variety and the Associated Theatre Owners of Indiana. . . . George T. Landis, operator of a neighborhood chain here, has announced plans for a new 700-car drive-in on the south side. . . . The Associated Theatre Owners spring convention will be held at French Lick Springs June 13 and 14. . . . The Gregory Circuit reopened the Times theatre at Connersville Friday after a complete modernizing program. . . . William Brower, Universal salesman, has transferred to Cincinnati. Robert Holiday, of the Warner sales staff here, is shifting to Albany, N. Y.

## KANSAS CITY

Ray G. Colvin, executive of the Theatre Equipment Dealers Association, was a visitor at the drive-in exhibition and meetings last week. . . . Roscoe E. Thompson, son of R. R. Thompson, district manager for Selznick, has joined the sales staff of National Screen Service here. . . . Joseph Negar, branch manager for Twentieth Century-Fox, accompanied by Mrs. Negar, is touring Milwaukee and Indianapolis. . . . Four first run pictures have been doing very well and the indications are that they will be held over. They are: "The Reformer and the Red Head" at the Midland; "Wagonmaster" at the RKO Missouri; "Captain Carey, USA" at the Paramount, and "Wabash Avenue" at Fox Midwest's Fairway, Tower and Uptown.

## LOS ANGELES

There were five important first run openings this week. The Orpheum, which last week abandoned its vaudeville policy, made

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an interesting departure by bringing in Laurence Olivier's "Hamlet" on its screen, with a special, reduced student price at all shows. "The Big Hangover" bowed into the Loew's State and Egyptian. "The Big Lift" opened at the Los Angeles and Chinese group of houses. "No Man of Her Own" was billed at the two Paramounts and "Fortunes of Captain Blood" unfolded on the Pantages and Hillstreet screen. . . . The local staff of Manley Popcorn Company prepared for its regional meeting at the Ambassador Hotel on June 2, with district manager Herb Turpie, office manager Chuck Hartt and concessions chief Jim Worsley due back from the Kansas City home office in time for the local conclave. Others taking part will be the personnel of Seattle, Salt Lake and San Francisco offices. Scheduled as speakers are firm executives Charles Manley and B. J. McKenne. . . . Harry Nace, Jr., and Vince Murphy, booker for the Nace Arizona chain, flew in for one of their periodic shopping tours.

## LOUISVILLE

Following somewhat of a siege of hold-overs and reissues, new programs again dominated the first runs. Loew's was scheduled to bring in "The Kid from Texas" and "Military Academy," while the Rialto offered "Bride for Sale" and "Federal Agent at Large," and the Strand, "Singing Guns" and "Women from Headquarters." At the Scoop was "Escape into Dreams" and "Springtime in Paris." In with the only single bill program the Mary Anderson featured "The Damned Don't Cry." . . . In a survey among some of the drive-in theatres in the area, there is an indicated slump in box office receipts, which has been attributed to the beginning of Daylight Saving Time here. . . . The Shawnee theatre, a suburban subsequent run house, which was recently taken over by new management and closed for a general remodeling, has been reopened and is now running a full schedule. . . . Walter Wood, formerly manager of the Kenwood drive-in theatre here, is now at the Riverview drive-in theatre, now in the finishing stages at Carrollton, Ky.

## MEMPHIS

All managers reported a sharp decline during Cotton Carnival Week, but attendance began picking up this week. Loew's Palace showed "Wagonmaster"; Loew's State, "The Capture"; Warner, "The Damned Don't Cry"; Malco, "Rock Island Trail," and Strand, "The Crooked Way." . . . Mrs. E. W. Elrod, manager, Linden Circle, accompanied by her husband and grandson, left for a vacation trip to Nevada to visit her son, Capt. Buddy Elrod, stationed in the Air Forces there. . . . J. F. Singleton, owner, Tyro at Tyroneza, and New at Marked Tree, was in town on business, accompanied by his son, Jimmy Singleton. . . . M. E. Rice, Jr., of Brownsville, was here with news his new drive-in at Dyersburg opens soon. . . . All roads lead to Memphis for Mid-South exhibitors. There's big doings at Hotel Gayoso. Allied's "Caravan Committee," which outlines business for National Allied States board of directors, is scheduled to meet Sunday, May 21. The board, with 40 directors from 20 states, meets Monday and Tuesday. Allied Inde-

# The National Spotlight

pendent Theatre Owners of the Mid-South, Inc., meets Tuesday and Wednesday. Hundreds of exhibitors from the Memphis trade territory will attend.

## MIAMI

Mother's Day tie-ins with local florists had many of the theatres offering orchids and other floral corsages to early bird "Mothers' Day" patrons. . . . Local screens offered "Buccaneer's Girl" at Miami, Lincoln and Miracle, "No Man of Her Own" at Sheridan, Paramount and Beach, "Boy from Indiana" at Variety, "The Reformer and the Redhead" at Embassy and Roosevelt, "Please Believe Me," Florida and Colony, and "Red Shoes," in its forty-third week at Flamingo. Midnighters saw "Kill the Umpire" at the Town and "Colt .45" at the Paramount.

## MILWAUKEE

When winds reaching from 70 to 100 miles an hour in places ripped Wisconsin last weekend, Henry Alpen, of Neenah, was killed outright when the heavy framework of a drive-in tower under construction at at Fond-du-Lac blew over and crushed him. Racine theatre audiences were left in the dark when trees and poles fell. . . . The American theatre here, owned by Mrs. Kritselis, is now closed. . . . Held over at the Warner theatre is "The Damned Don't Cry." "The Third Man" is featured at the Riverside, with "Father Makes Good" as co-feature. "The Big Lift" is playing at the Wisconsin with "Beauty on Parade." At the Palace currently showing is "Captain Carey, U.S.A.," with "Bells of Coronado," also a featurette "Screen Actors." At the Towne "The Reformer and the Redhead" can be seen with "Side Street."

## NEW YORK

Among the pictures opening at first-run theatres this week were: Eagle Lion's "The Jackie Robinson Story" at the Astor; MGM's "Annie Get Your Gun" at Loew's State; Columbia's Santana film, "In a Lonely Place," at the Paramount; MGM's "Father of the Bride" at the Radio City Music Hall; Twentieth Century-Fox's "Ticket to Tomahawk" at the Roxy, and Warners' "Caged" at the Strand. . . . Ronald Alcorn's first United Artists film, "Johnny Holiday," opened at the Mayfair Monday at a special premiere sponsored by the National Cartoonists Society for the benefit of

its "Somebody Cares" fund, a program for youth aid. Tickets for the premiere sold from \$2.50 to \$25. . . . Jules Levey has resigned from the Warners' home office real estate department. . . . Wilbur Snaper, president of New Jersey Allied, called a membership meeting Monday to set the agenda for the organization's annual convention to be held in Atlantic City, June 15 to 17.

## OKLAHOMA CITY

R. Lewis Barton, operator of a chain of seven theatres, was elected a director of Oklahoma National Bank in Capitol Hill. He is also a member of the Oklahoma City school board. . . . Winds, which reached a peak of seventy-one miles per hour here May 5, ripped the top twenty-five feet from the 56-foot tower of the Parkside drive-in theatre about two miles west of Marshall and scattered parts of it for several hundred feet. . . . Cowtown Theatres, Inc., Delaware, has been granted a charter at Austin, Tex., for 10 years for orchestras, concerts, theatrical acts. Home office: Jacksboro Highway, Fort Worth, Tex. Texas agent: L. W. Crim, Jr., Fort Worth, Tex. Capital stock, \$1,000.

## OMAHA

Flash floods killed at least 22 in southeast Nebraska. Southwest Iowa also suffered heavy damage in tornadoes. Aside for night of the tragedy, theatres suffered little immediate effect. Even film deliveries went through with only minor delays. . . . The Muse theatre here suffered a break-in, but no loss in cash. . . . Elmer McKechneay, Tri-States Theatres treasurer, arrived from Des Moines for funeral services for Harry Wolf, well known realtor. . . . The Warners Brothers staff gave a party and luggage to Leon Mendelson, moved up from salesman here to branch manager at Des Moines. . . . Mons Thompson installed a new canopy and built a new front on his Riviera theatre at St. Paul, Neb. . . . Floyd Kerwood, projectionist for the Grand Island, Neb., drive-in, is a member of the Select 300 Bowlers Club, open only to those who have rolled a perfect game. . . . Irv Sochim, sales manager for Universal-International special films division, was in town. . . . Opening of the 1,000-auto Council Bluffs, Ia., drive-in now is set for June 1.

## PHILADELPHIA

The American Legion, Veterans of Foreign Wars and other veterans' groups have worked out a fund-raising deal with William Goldman to tie in with the run of "The Story of GI Joe" at his Karlton, starting May 31. . . . William C. Hunt, who operates

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a chain of theatres at the Southern New Jersey seashore resorts, announced plans for a drive-in to be constructed on 40 acres of ground near Wildwood, N. J. . . . William Goldman closed down his Hippodrome in Pottsville, Pa., to renovate and modernize the house for reopening early in the fall. . . . Melvin Worrell named manager of Melvin Fox's new 1,000-seat Mt. Holly at near-by Mt. Holly, N. J. . . . Milton Schosberg opened his Coatesville drive-in, Coatesville, Pa., this week. . . . Bob Beilman, coming in from Buffalo, N. Y., is a new booker at 20th Century-Fox. . . . Warner Club's annual office party this year will be an outdoor affair, set for June 16. . . . Houses remaining in the Atlantic Theatres Circuit in Southern New Jersey after others reverted to Melvin Fox last week are the Stanley, Majestic and Laurel, the last-named now under construction in Bridgeton; the Wood and Rialto, Woodbury; Broad and Grove, Pennsgrove, and the Fox, Bordentown.

## PITTSBURGH

Gene Kelly, back from Paris, spent a couple of days with his parents, the P. J. Kellys, before going on to New York. . . . Warner's out-of-town managers came in to see two of the company's most important pictures, "Caged" and "Bright Leaf." . . . Arthur De Bra, of the Motion Picture Producers Ass'n, was here endeavoring to set up a Motion Picture Council here. . . . George Tice, branch manager for Columbia, took his sales force to Atlantic City for a three-day sales meeting. . . . Warners replaced Eugene Bellin, who resigned at the Enright, with Don D'Aquila from the Strand. . . . The Harris organization recently completed many managerial changes. Bob Taylor, formerly of the Senator, went to the East Liberty Newsreel. John Harris from the Liberty to Denis, and Les Bowser from the Denis to the downtown Newsreel. . . . Newcomers here are "Wagon-master" in the Stanley; "Ma and Pa Kettle Go to Town" in the J. P. Harris; "The Big Lift" in the Fulton, and the Penn brought in a double bill, "Please Believe Me" and "Captain China."

## PORTLAND

Capacity business was reported at the Paramount and Oriental theatres, where "Cheaper by the Dozen" was playing. . . . The annual Oregon Film Industries spring gathering opened at the Breakers Hotel in Gearhart Tuesday. . . . The Super 99 drive-in, between Milwaukee and Portland, was opened this week by Phil Plosky. . . . Ted Galanter, exploitation representative for MGM, is visiting exchanges in this territory. . . . William Parker, formerly with Universal in Los Angeles, is now associated with Ed Barison in the operation of Cinema



**CELEBRATION** at the Boston projectionists' 40-year party at the Copley-Plaza Hotel when Local 182 entertained more than 800 guests at a Ruby Jubilee Banquet last week. Seated, left to right: Richard Walsh, IATSE president; Thomas J. Shea, his assistant; James F. Brennan, Benjamin Hull and Walter F. Diehl. Standing: Bertha Harris, William Scanlan, Sam Paul, James O'Brien, Martin J. Mullin, Charles Kurtzman and Ben Domingo.

Distributors, Inc. . . . On Seattle Row: Lynn Peterson of Park-In Y at Kennewick; Charles Powers, 20th-Fox, Portland; Ed Johnson, Spokane; Earl Stierwalt, McCleary; Lionel Brown, Edmonds; W. B. McDonald, Olympia; Junior Mercy, Yakima; Walter Coy, White Center; L. E. Allen, Tacoma; Walter Graham, Shelton; George Blair, Port Orchard.

## SAN ANTONIO

An all-Colored cast film, "Souls of Sin" bowed into the Cameo theatre, Negro house, for a three-day engagement. "Ma and Pa Kettle Go to Town" played the Aztec. "Wabash Avenue" was the Technicolor musical offering at the Majestic. "The Outcry, an Italian made picture went into the Josephine for a limited run. . . . Nationwide Pictures of Dallas, were here filming a short titled "Spanish Texas," which is being made in co-operation with the Mexican Chamber of Commerce here. Two versions are to be produced, one in English and one in Spanish. H. K. Carrington and Hub Peevey are in charge of production. It will be released as one of This is Texas series. . . . Mr. Parsley of Los Angeles, Calif., recently took over the management of the Fredricksburg Road drive-in theatre here. . . . Conley C. Cox, former manager of the Trail drive-in, is now a district manager for Ezell drive-in theatres, Dallas. . . . Jack Jackson of Houston, was a visitor along the local theatre row. He is a traveling representative for Prefabricated Theatres of Dallas.

## TORONTO

Five Toronto theatres held their attractions for a sixth week but required only three features to do it because of combined engagements. . . . Ted Gould, general sales manager of Metro-Goldwyn-Mayer Pictures in Canada, has left the Toronto Western General Hospital after an operation. . . . Toronto latest "new" film center is the downtown Bay theatre, 440 seats, which has been opened after reconstruction of the long-closed Colonial of silent-film days by Jack L. Hunter, one-time Ontario manager of Paramount. . . . R. A. Gaskin has succeeded the late T. "Lockie" Elliott as the Ontario government censor of theatre advertising. . . . Three burglars who were foiled by the

watchman of the Odeon Palace Theatre, Hamilton, were captured by police as they were working on the safe which contained \$2,500. . . . In a statement, President J. J. Fitzgibbons of Famous Players Canadian Corp., said that the company's business in the first quarter of 1950 has equalled the aggregate gross for the same period of last year, but a period of transition appeared to be just ahead.

## VANCOUVER

Jack Reid, former Monogram special representative here, has been appointed manager of Eagle Lion Films, succeeding Max Sheine, who returned to Toronto. Harry Page is the replacement for Mr. Reid at Monogram. . . . Al Goodwin, manager of the Odeon-Olympia, is no longer with the chain. Dorothy Clark is pinching until a manager is appointed. Sam McClimon, owner of the Capitol theatre at Whitehorse Y. T., was here on his semi-annual booking and buying trip. . . . Walter Lilly, former manager at the Strand, Chilliwack, is now in charge of the Port theatre in Port Coquitlam in the Fraser Valley. . . . George Brewerton, owner of the Rex theatre here, who brought several acres of land for an outdoor theatre, has changed his plans and will now build a golf-range. . . . Sam Bannister opened his 400-seat Astor theatre at Mission in the Fraser Valley. . . . Bob Sutherland has retired as owner of the High-Art theatre at Weyburn, Saskatchewan, selling out his interests to Phil Bodnoff of Regina, who also operates the Soo theatre at Weyburn. Mr. Sutherland has been in show business since 1911.

## WASHINGTON

New openings included "Big Lift" at Loew's Palace; "Under My Skin" at the Capitol; "Guilty of Treason" at RKO Keith's; "Canterbury Tales" at the Dupont; and "The Lodger" and "Hangover Square" at the Little. . . . Movie Quiz made its bow at four of Sidney Lust's Maryland theatres, the Cheverly, the Bethesda, the Marlboro and the Milo. This is a regional and a national contest. . . . Charlie Chaplin's "City Lights" will play at both the Dupont and Little theatres next week. . . . Gloria Swanson was in town to host the exhibitors at a screening of "Sunset Boulevard."



# The Hollywood Scene

## Mabel Stark, Tiger-Tamer To Screen

by WILLIAM R. WEAVER  
Hollywood Editor

The gentleman in the accompanying photograph, with his left foot poised for a quick exit if the tiger displays dislike, is Boris Petroff, the lady in the middle is the renowned Mabel Stark, and the document she appears to be studying is the contract covering his commitment to film her life story and hers to appear as herself in the same.

The film is to be based on her book, "Hold That Tiger," is to be entitled "Big Top Fury," and will be produced, distributed and exhibited before various other circus pictures now in planning stage reach the market. It will be in color, and most of it will be filmed en route with one of the four rail-borne circuses now touring the nation, the performers and other personnel of the selected big top portraying themselves alongside the film players transported in two special cars attached to the train.

### Now How Did Cameraman Happen to Be There?

Now it wasn't absolutely necessary, of course, for Producer Petroff to submit the contract to Miss Stark within the perilous confines of her tiger cage, and the presence of an expert photographer was not merely a happy coincidence, but this was the cage in which the famed woman trainer was so savagely clawed by one of her charges a few months back as to crash the front pages of the nation with the news of the near tragedy, and Boris Petroff is a showman who believes the exploitation of any project



Mabel Stark, world's only woman tiger trainer, with producer Boris Petroff in the tiger's cage.

should begin with the word go. He's fortified in that belief by personal experience dating far back.

Producer Petroff learned production on the Continent, as the son of European professionals who schooled him in dramatics and the alphabet simultaneously, and started working at it in San Francisco when stage presentations were coming into picture house use. He was the originator of the stage band policy, plucking the fabulous Paul Ash out of a small-time night spot and launching him upon a career that made unequalled box office history in San Francisco, Los Angeles and Chicago before dimming out in New York after spawning a legion of emulators.

Mr. Petroff went on from there to take charge of stage show production for Balaban & Katz in Chicago, and from there to production of the lavish Publix presentations routed out of the New York Paramount, setting a record of success that got him inducted by Paramount into the service of its studio and the production of the first six

Mae West pictures, likewise of memorable record.

It was then and is now a Petroff policy to introduce new talent—Ginger Rogers, Bing Crosby, Jack Benny and a dozen other then unknowns bowed in his presentations—and the reading world will be hearing of his search for a talented unknown unafraid of animals to portray Mabel Stark as a girl in "Big Top Fury." For promotion goes hand in hand with production under the Petroff method of making exploitable motion pictures.

### 12 Films Finished

Producer-director Douglas Sirk's independent "The First Legion," with Charles Boyer, William Demarest, Walter Hampden and Barbara Rush, was the only feature started during the week. Completion of 12 others left but 26 shooting.

## THIS WEEK IN PRODUCTION:

### STARTED

INDEPENDENT  
The First Legion

### COMPLETED

COLUMBIA  
Al Jennings of Oklahoma  
Blazing Sun  
EAGLE LION  
Prehistoric Women

### FILM CLASSICS

The Second Face  
MGM  
The Tender Hours  
MONOGRAM  
Triple Trouble

PARAMOUNT  
Dark City

REPUBLIC  
Prisoners in Petticoats

### RKO RADIO

Mad With Much Heart

WARNER BROS.  
Tea for Two  
The Breaking Point  
Kiss Tomorrow Goodbye

### SHOOTING

COLUMBIA  
The Brave Bulls  
Harriet Craig

### INDEPENDENT

Delayed Action

MGM  
To Please a Lady  
Cause for Alarm  
It's a Big Country  
Watch the Birdie

PARAMOUNT  
Beyond the Sunset

REPUBLIC  
North of the Great Divide

### RKO RADIO

His Kind of Woman  
Seven Witnesses

20TH CENTURY-FOX  
I'll Get By  
Trumpet to the Morn  
Mister 880  
All About Eve

UNITED ARTISTS  
New Mexico  
The Sound of Fury

### UNIVERSAL-INTERNATIONAL

The Milkman  
Frenchie  
Harvey  
Abbott & Costello in the Foreign Legion  
Wyoming Mail  
Under the Gun  
Woman on the Run

WARNER BROS.  
Dallas



## Earl Lawson Dies at 59

J. Earl Lawson, 59, president of the J. Arthur Rank Organization of Canada, and subsidiary companies, and a former Federal Cabinet Minister, died in Toronto May 13 after a long illness.

Mr. Lawson was president of the Canadian Picture Pioneers and was also active in the Toronto Variety Club Tent as well as the Board of Trade. He entered the motion picture business as a suburban exhibitor, later becoming prominent as a lawyer and Member of Parliament. He reached the height of his political career as a Cabinet Minister in Ottawa.

Last April, J. Arthur Rank and John Davis visited Mr. Lawson when there were reports that the Canadian Odeon circuit, of which he was president, was due for a reorganization. His widow and two children survive.

## Glenn Griswold; Was Industry Executive

Glenn Griswold, 63, for several years during the early 1930's a public relations executive for several motion picture companies, died at his home in New York May 15.

At the time of his death, he was publisher of the *Public Relations News*, which he established six years ago as a confidential

news letter for business executives. Mr. Griswold joined the staff of the *Chicago Inter-Ocean* in 1908. In later years he was with the *Chicago Examiner* and editor of the *Chicago Journal of Commerce*.

February 1, 1931, he became vice-president of public relations for the Fox Film Corporation, then went with the Paramount corporation as executive in charge of public relations. After that he became vice-president of the McGraw-Hill Publishing Company. Surviving are his widow and two sisters.

## Charles L. Mathieu

Charles L. Mathieu, 58, news editor of the *News of the Day* newsreel, died May 11, after a long illness. One of the first newspaper men to enter the newsreel field, he started his career as a copy boy with International News Service in 1909. He later helped organize the still-picture division of the *New York Daily News*. In 1932 he returned to the newsreel field with Paramount News, switching later to Metro's *News of the Day*.

## Charles Kemper

Charles Kemper, 49, veteran actor and former president of the Masquer's Club, died May 13 in Hollywood from injuries sustained in an automobile accident a few days earlier. He had been especially prominent in films during the war years. Mrs. Kemper, who was also injured in the accident, and a sister survive.

## COMPO Is Chartered

Notification that the Council of Motion Picture Organizations' certificate of incorporation has been filed in Albany, was received this week in New York, thus making COMPO a legal reality. The certificate was approved by Justice Ernest E. L. Hammer of the State Supreme Court.

The speed with which the formal paper was filed was indicative of how the organization was anxious to get going with its program. The certificate was filed less than a week after the meeting in Chicago where the COMPO organization as such was officially ratified. The incorporation certificate was signed by the following COMPO officers: Ned E. Depinet, Gael Sullivan, Harry Brandt, Abel Green, Leo Brecher and Francis S. Harmon.

Another sign that COMPO was officially in business was a phone call received from Dun & Bradstreet by *MOTION PICTURE HERALD* as to the location of COMPO's offices.

## George D. Spragg

George D. Spragg, 76, pioneer exhibitor, died May 8 at St. Mary's Hospital at Huntington, W. Va. Mr. Spragg became associated with the film industry in 1908 with the opening of the Nickelodeon at Bellaire, O. Subsequently he operated other theatres.

**THE NEW  
SUPERMAN  
SERIAL...**



**SUPERMAN...**  
12 years in comics  
10 years on the air  
11 years in newspapers  
**NOW BIGGER AND  
BETTER THAN  
EVER!**

Copyright 1950,  
National Comics  
Publications Inc.

# ATOM MAN VS. SUPERMAN

**THE BOXOFFICE HYPO OF THE YEAR!**

**BECAUSE . . .** The deadly, powerful, vastly-exciting ATOM MAN is decidedly an extra entertainment PLUS!

- **Each and every** chapter is loaded with amazing SUPERMAN feats!
- The greatest exploitation campaign in serial history is backed by National Comics Publications, American Broadcasting Co., McClure Syndicate and SUPERMAN Merchants Coast-To-Coast!
- An even greater SUPERMAN-sold audience is waiting to fill those extra serial seats in any theatre, anywhere — an audience 'way up in the millions!

A  
COLUMBIA  
SERIAL





## Industry at A Standstill In Winnipeg

The motion picture business in the Winnipeg, Man., area—both exhibition and distribution—has been brought to a virtual standstill by the most disastrous flood in the city's history. Earlier this week, the flood still had not reached its most critical stage.

Last week, 50 theatres in greater Winnipeg were shut down and with approximately 25 per cent of the city's residences already lacking electrical power, it is not known when the theatres would reopen. Mass evacuations from the Dominion's third largest city, with a population of 350,000, were under way this week and it is anticipated that within a few days none but essential workers to man the dikes and rescue operations will be left. Most of the city's streets are under water, making the distribution of films to surrounding communities not directly affected by the flood almost impossible.

The five major newsreel companies are giving full coverage to the flood. Fox Movietone, News of the Day, Paramount and Universal are covered by Associated Screen News. Warner-Pathe has its own exclusive coverage, and Felix Lazarus, Pathe's permanent representative in Canada, last week flew out to the stricken city to shoot special footage on the situation. The films are being flown in, and the first pictures were shown in New York theatres last week.

## Hollywood Ten Branded by Budenz in Hartford Trial

Louis F. Budenz, former Communist party official, said last week that John Howard Lawson, Dalton Trumbo, Albert Maltz, Alvah Bessie and Ring Lardner, Jr., "to my personal knowledge (are) members of the Communist party." The other five industry figures of Hollywood's "Unfriendly Ten" he knew to be party members "only by official reports." Mr. Budenz made his statement during a court trial in Hartford, Conn., in which Paul Draper, dancer, and Larry Adler, harmonica player, have brought a libel suit for \$200,000 against Mrs. Hester R. McCullough, of Greenwich, Conn., charging that she falsely accused them of pro-Communist sympathies.

## Bond Drive Is Launched In Boston and Buffalo

A noon rally in Boston, and a special theatre campaign in Buffalo, N. Y., launched the industry's participation locally in the Independence Savings Bond Drive Monday. The Boston rally was attended by local film executives and more than 5,000 people who saw stars of stage, screen and radio perform. The Buffalo campaign is stimulating sales through the slogan "Save For Your Independence," which is the keynote of lobby displays and special trailers.

## IN NEWSREELS

**MOVIETONE NEWS—Vol. 33, No. 39**—Truman on tour. WAC officer graduation. Cave-in kills well-digger. AFL stages Union Show. American weds Iranian princess. National AAU gym meet. Acrobatic dogs steal show. Shirley May in training.

**MOVIETONE NEWS—Vol. 33, No. 40**—Canadian floods imperil Winnipeg. Truman on tour. Big Three ministers meet in London. Copter pilots go to school. New jet-powered plane. Hollywood: Greek cavalcade of fashions.

**NEWS OF THE DAY—Vol. 21, No. 273**—Truman on tour. Parachute thriller. Tragedy in a well. Princess Fatima weds Yank. AFL holds industry show. Boxing.

**NEWS OF THE DAY—Vol. 21, No. 274**—Canada's worst flood disaster. Truman at Grand Coulee. Vatican Swiss Guards in ancient ceremony. Toscanini at Sun Valley. Kayak roughriders.

**PARAMOUNT NEWS—No. 76**—New jet plane. Well-digger's death. Truman's tour. AFL industry show. Iranian princess weds Yank. "Stratosphere man."

**PARAMOUNT NEWS—No. 77**—Winnipeg floods. Big Three foreign ministers. Princess Elizabeth. Toscanini. Truman. Helicopter training.

**TELENEWS DIGEST—Vol. 4, No. 19-B**—Brooklyn: Cave-in victim. Railroad strike. Truman's travels. Einstein hails Jewish goals. Canadian fires.

**TELENEWS DIGEST—Vol. 4, No. 20-A**—Grand Coulee re-dedicated. Battle of the Diplomats: Czech relations. New Saint canonized. Princess Elizabeth returns to London. Princess Fatima weds Yank. D. P. girl guest of honor on "I Am an American Day." New York City: Conference of mayors. Jersey Joe Walcott in Germany.

**UNIVERSAL NEWS—Vol. 23, No. 351**—Biggest air maneuvers. Brooklyn: Well-digger rescue fails. Truman on tour. AFL industry show. Coast guard ice-breaker. New style lawnmower.

**UNIVERSAL NEWS—Vol. 23, No. 352**—Flood in Canada. Truman on tour. Horse racing.

**WARNER PATHE NEWS—Vol. 21, No. 78**—Truman on tour. Cave-in victim. Air maneuvers at Fort Bragg. Princess Fatima weds Yank. AFL show in Philadelphia. Dancing championship in France. Tony Galento fights bear.

**WARNER PATHE NEWS—Vol. 21, No. 79**—People on tour: Truman and Toscanini. Winnipeg floods. Dancing helicopter! Horse racing.

## National Screen Has New Television Service

National Screen Service this week announced to exhibitors a new service whereby they will be able to rent special trailers for television promoting forthcoming and current attractions. Prepared in package form, the first series is on Twentieth Century-Fox's "The Big Lift," and is available in both 35mm and 16mm, depending upon the requirements of the television station. Each trailer includes the name of the theatre and the playdate of the film. The company announcement said: "It is our purpose to make television trailers available to you on most, if not all, of the big pictures, in the very near future."

## File Percentage Suit

Austin Interrante, operator of the Rowland theatre in Philipsburg, Pa., was named as defendant in five percentage actions filed in the U. S. District Court for the Middle District of Pennsylvania at Scranton last week. The suits were filed by United Artists, RKO, Twentieth Century-Fox, Warner Brothers and Paramount.

## Norwich Theatre Sold

The Broadway theatre at Norwich, Conn., closed since last summer, has been sold by Loew's Poli-New England Theatres to Charles Simon, a Norwich automobile dealer, for an undisclosed sum.

## 4 Industry Shorts Free To Theatres

Exhibitors who have been showing the "Movies and You" series of short subjects will not be required to pay any rentals for the last four films, which will be released at 60-day intervals starting September 14, it was announced this week by the Motion Picture Association of America. The series, consisting of 12 shorts describing various phases of the industry, is designed as a public relations project and administered by a board of trustees.

According to William L. Ainsworth and Joseph R. Vogel, chairman and treasurer, respectively, "sufficient revenue is expected to be recouped from rentals on the first eight subjects to cover the stipulated costs of all 12 films in the series." The list of theatres entitled to play the shorts gratis will be listed in the Loew's booking chart on subject No. 7, "Screen Actors," which went into release May 13, and subject No. 8, "Moments in Music," which Loew's will release July 15.

The last four subjects will be released as follows: "The Costume Designer" by RKO in September; "The Screen Writer" by Twentieth Century-Fox in November; "The Cinematographer" by Paramount, next January; and "The Screen Director" by Warners, next March.

The cost of the project will approximate \$350,000, Francis S. Harmon, secretary of the board of trustees, has said, but this does not include overhead or distribution cost.

The presidents of five national theatre organizations are serving in rotation as chairmen of the 20-man board of trustees. Mr. Ainsworth, who succeeded Arthur H. Lockwood in February, holds the post until August 1, 1950, when he will yield the chairmanship to Harry Brandt. Rotus Harvey will take over on February 1, 1951, and Leo Brecher six months later.

Members of the board, in addition to the five chairmen and the treasurer, are trade press publishers Jack Alicoate, Abel Green, Charles E. Lewis, Martin Quigley and Ben Shlyen, and exhibitor leaders John J. Fitzgibbons, Robert J. O'Donnell, Trueman T. Rembusch, Myer Schine and Charles P. Skouras. Other trustees include Eric Johnston, Y. Frank Freeman, I. E. Chadwick and Jean Hersholt.



# Arrest Man In Theatre Bombings

A possible break in the wave of stench and tear gas bombings in many Greater New York theatres, came Friday night, May 12, with the arrest of a man at the Minerva theatre in Brooklyn. The man's name, who was reportedly caught "with the goods" by Ben Schreiber, the owner, and a detective, is Joseph Hamel of 52 East Third St., Manhattan. Hamel is being questioned as to his possible connection with other theatre "bombings" and is held in \$10,000 bail.

According to Mr. Schreiber, the Minerva, opened last December, has been bombed six times, and last Friday night, when Hamel was arrested, was the seventh attempt. The bombings have reduced attendance so much that the Brooklyn exhibitor recently decided to close the house. However, a group of fellow exhibitors have spontaneously offered to start a fund to keep Mr. Schreiber from going out of business.

This is the way Mr. Schreiber tells the story of the bombings:

Last December 17 came the first stench bomb, and between then and April 9, Easter Sunday, there were five others.

When the tear gas bomb exploded that Sunday, a patron, John Smith, was injured

*Congressional study of revisions in the Federal admission tax law is still in the first of many stages. A repeal measure still has a long hard pull in front of it. Aid its progress and eventual passage by continued anti-tax activity.*

by burns and flying glass. He is now suing the Minerva. Mr. Schreiber said that similar bombs were discovered three days later at the Savoy theatre in the Bronx, and a day later an unexploded bomb was found at the Loew's Spooner in the Bronx.

Two detectives had been stationed inside the theatre for many weeks. Last Friday night, Mr. Schreiber was standing near the box office when he noticed a man with a newspaper under his arm entering the theatre. His suspicions aroused, he asked a detective to keep an eye on him. The officer seated nearby, soon noticed a peculiar odor, and before any damage was done, the man was arrested and on his person was found a bottle with the stench fluid. Later, detectives discovered at his residence a quart of the liquid and three bottles of the type used for the bombs.

The Island Theatre Circuit, a buying and booking organization which services the Minerva and many houses in the area, is the center from which the fund to help Mr. Schreiber has started to grow.

# Variety Club Aid Widened

"A more complete organization for Variety Clubs International" in order to "render constant and worthwhile aid to the various tents" was advocated this week by Marc Wolf in his first official announcement since he was elected International Chief Barker at the New Orleans convention.

Mr. Wolf also said that the Variety Clubs can render a "distinct service to the motion picture industry by doing a thorough public relations job." As far as the future was concerned, he said, "it shall be one of the duties of the executive director to check the operation of the individual tents to assure the international office that they are carrying on the work of Variety."

Mr. Wolf said following his election that it was his intention to create a governing board composed of all the elected officers and the two honorary officers of the organization, and to meet with them frequently "so that all matters connected with the efficient operation and expansion of the clubs would gain the benefit of the views of all."

## Theatre Sets Dividend

Consolidated Theatres, Ltd., Toronto, has declared a 12-cent dividend on class A common stock. It is payable June 1, 1950, to shareholders of record May 1.

## COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

### NO SAD SONGS FOR ME

starring

Margaret SULLAVAN • Wendell COREY • Viveca LINDFORS

with

Natalie Wood • John McIntire • Ann Doran • Richard Quine

Screen Play by Howard Koch

Based on a Redbook Magazine Novel by Ruth Southard

Produced by BUDDY ADLER • Directed by RUDOLPH MATÉ

### William BENDIX

in

### KILL THE UMPIRE

with

Una Merkel • Ray Collins • Gloria Henry

Written for the Screen by Frank Tashlin

Produced by JOHN BECK • Directed by LLOYD BACON

### Gene AUTRY

World's Greatest Cowboy

and CHAMPION  
World's Wonder Horse

### in COW TOWN

with Gail Davis • Harry Shannon • Jock O'Mahoney

Written by Gerald Geraghty

Produced by ARMAND SCHAEFER • Directed by JOHN ENGLISH

A GENE AUTRY PRODUCTION

### CUSTOMS AGENT

with

William EYTHE • Marjorie REYNOLDS

Griff Barnett • Howard St. John

Jim Backus • Robert Shayne

Screen Play by Russell S. Hughes and  
Malcolm Stuart Boylan

Produced by RUDOLPH C. FLOTHOW

Directed by SEYMOUR FRIEDMAN

### BEAUTY ON PARADE

with

Robert HUTTON • Ruth WARRICK • Lola ALBRIGHT

John Ridgely • Hillary Brooke

Wally Vernon • Jimmy Lloyd

Screen Play by Arthur E. Orloff  
and George Bricker

Produced by WALLACE MacDONALD

Directed by LEW LANDERS



# "What the Picture did for me"

## Columbia

**SHUT MY BIG MOUTH:** Joe E. Brown, Adele Mara—Business below average on this one. It's a slapstick comedy Western which is just a little too silly to be funny. O. K. for a double bill, however, in most situations. A re-release. Played Sunday, April 30.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**TOKYO JOE:** Humphrey Bogart, Alexander Knox—We hadn't anticipated doing extra business as Humphrey Bogart's pictures of late haven't been doing above average. However, this picture did do business. I didn't see it, but can only say it was well worth playing. Played Monday, Tuesday, Wednesday, April 24-26.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

## Eagle Lion

**UPTURNED GLASS:** James Mason, Rosamund Upton—This is definitely not a small town show. It took a nosedive for us. Performances good but the general story line wasn't very good. Mason has done better. Should be double-billed. It would advise small situations to pick something else instead of this. Played Wednesday, April 26.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

## Metro-Goldwyn-Mayer

**BATTLEGROUND:** Van Johnson, John Hodiak—I wrote about this picture before—how good it was. Even better this time as you miss so much the first time you see it. Even though the weather was bad, we had a good crowd. Some came back to see it the second time. First time we've had them since fall. Played Sunday, Monday, April 30, May 1.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**ON THE TOWN:** Frank Sinatra, Gene Kelly—Some patrons liked it very much while others displayed real disappointment. It is loud and fast from the beginning to end with lots of comedy. It was somewhat disappointing at the box office. Didn't warrant the high price we paid for it. Played Sunday, Monday, April 30, May 1.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

## Monogram

**MASSACRE RIVER:** Guy Madison, Rory Calhoun—An above average Western. Madison and Calhoun had the bobby-soxers panting from the time the trailer hit the screen right through Saturday night. The picture is well produced and has quite a bit of appeal. Doubled with "Story of Seabiscuit" (Warners) for what I consider an ideal weekend program. Played Friday, Saturday, April 28, 29.—William Hayden, Vacaville Theatre, Vacaville, Calif.

## Paramount

**MISS TATLOCK'S MILLIONS:** John Lund, Wanda Hendrix—A nice comedy with John Lund doing a zany role for a change. Good for lots of laughs. Played Thursday, Friday, March 23, 24.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

**RIDING HIGH:** Bing Crosby—Solid entertainment. A grand picture which did slightly better than "Connecticut Yankee" did last year despite our recent box office slump. Played Sunday, Monday, May 7, 8.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

## Republic

**BELLS OF CORONADO:** Roy Rogers, Dale Evans—We can always depend on Roy Rogers as he draws a good crowd. This picture is no exception. Played Wednesday, Thursday, April 26, 27.—O. Fomby, Paula Theatre, Homer, La.

MOTION PICTURE HERALD, MAY 20, 1950

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve on another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

**MADONNA OF THE DESERT:** Donald Barry, Lynne Roberts—Good little feature for double bill. Played Tuesday, Wednesday, April 25, 26.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**PHANTOM OF THE PLAINS:** William Elliott—"Wild Bill" Elliott as Red Ryder always means action aplenty. It's a re-release but surefire for Saturday night. Played Friday, Saturday, April 28, 29.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**RED PONY, THE:** Myrna Loy, Robert Mitchum—This is one upper bracket feature from Republic that lives up to its advance publicity. Except that it tends to be somewhat draggy in spots, it is an excellent feature in every respect. Performances were good. Drew a good crowd here, most of whom seemed to enjoy it. If you haven't played this yet, I would advise any theatre to do so. It is a heart-warming, clean production. Played Friday, April 21.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

## RKO Radio

**ENCHANTMENT:** David Niven, Teresa Wright—This was a box office dud as far as this point is concerned. Definitely not as good as we were led to believe. Performances good and general production values of a high standard, but it isn't the type our people want to see. Hardly cleared film rental. Played Monday, April 17.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

**FUGITIVE, THE:** Henry Fonda, Dolores Del Rio—A story of a Catholic priest who goes underground to perpetuate the Catholic faith. This, when you have a Catholic trade, has great results and is well received by the church. We had one of our biggest two days in some time. Go all out if you have Catholic trade. Played Thursday, Friday, April 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

**PRIDE OF THE YANKEES:** Gary Cooper, Teresa Wright—A good reissue and the right time to play it. A very good picture but it failed to bring them in. Played Thursday, Friday, April 27, 28.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

## Twentieth Century-Fox

**LETTER TO THREE WIVES, A:** Linda Darnell, Jeanne Crain—This drew a good crowd for the time of year. Majority of those present seemed to enjoy it a good deal. Brilliant performances and excellent comedy. One of the best from Fox so far this year. Played Friday, April 28.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

**PINKY:** Jeanne Crain, Ethel Barrymore—A well-acted and directed picture. Business far above average—in fact, one of the biggest grosses we have ever had. We had strong opposition but still that did not keep them from coming to see "Pinky." Most all my patrons had favorable comment for it. Played Saturday, Sunday, Monday, April 29, 30, May 1.—O. Fomby, Paula Theatre, Homer, La.

**SNAKE PIT, THE:** Olivia DeHavilland, Mark Stevens—No need to comment on this. All the superlatives have been used. Everyone liked it—some of them twice—and put us on the spot by asking why all our offerings aren't as good, a question with no answer, judging by your "Letters" columns. Played Monday, Tuesday, March 27, 28.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

## United Artists

**JIGSAW:** Franchot Tone, Jean Wallace—One-half the people won't understand. Skip it. John Garfield is the man standing on the street reading the paper; Henry Fonda, a waiter; Marsha Hunt, secretary; Burgess Meredith, the bartender; and Marlene Dietrich, in a scene in a night club. Each one only said a few words. Just didn't take. Played Tuesday, Wednesday, April 25, 26.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**WHO KILLED DOC ROBBIN:** Virginia Grey, Don Castle—These features of United Artists are very satisfactory and bolster your programs. Played Monday, Tuesday, Wednesday, April 24-26.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

## Universal

**CITY ACROSS THE RIVER:** Peter Fernandez, Al Wilks—A not-so-good story of juvenile delinquency done in the semi-documentary style. The theme and the style are part of a cycle which has been overdone. Adverse comment from many. Played Monday, Tuesday, March 20, 21.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

**DEATH VALLEY GUNFIGHTER:** Allan Lane, Eddy Waller—When we play Western pictures, our results are usually satisfactory. Even if all the farmers are buying tractors, this proved to their liking. Played Saturday, April 29.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

**KISS THE BLOOD OFF MY HANDS:** Burt Lancaster, Joan Fontaine—We doubled this with "The Mutineers," a combination that sent them packing even from a new installation on the pipeline. These men hadn't seen a movie for months. The next night they played again to a diminishing audience. Played Thursday, Friday, March 30, 31.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

**SOUTH SEA SINNER:** Shelley Winters, Macdonald Carey—Pleased an average midweek audience. This is the first time Shelley Winters has been shown in our theatre and our patrons seemed to like her very much. Played Wednesday, Thursday, May 3, 4.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

## Warner Bros.

**FLAXY MARTIN:** Virginia Mayo, Zachary Scott—This is quite a departure for Miss Mayo after her (Continued on following page)





(Continued from preceding page)

numerous roles as a foil for Danny Kaye, but she carries off the characterization of an opportunistic moll very well. It kept the customers absorbed the whole time. Played Saturday, Sunday, March 25, 26.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

**INSPECTOR GENERAL, THE:** Danny Kaye, Walter Slezak—All week I've been wondering why this particular Danny Kaye picture didn't do business. The only answer I can find is that in spite of his boisterousness, the Kaye humor is too subtle for small town patronage. The individual comedy scenes are beautifully written and wonderfully played, but you have to get beneath the skin of the picture to really appreciate how funny it is. It's a comedy where the audience has to "think" to enjoy it—and if there's anything our people don't want to do it's that. I really believe that's why people come out saying it's too long—there's too much of Danny Kaye, etc. "General" is tops if you go for Danny. Played Sunday, Monday, April 23, 24.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**MONTANA:** Errol Flynn, Alexis Smith—An excellent picture if you can buy it right. The price was too rich for our diet. "Montana" is loaded with action, music and noise. The moderate running time (76 mins.) keeps it out of the long drawnout dull class. Big names, Technicolor, and the rough and ready plot should satisfy anyone. Only average business. Played Tuesday, Wednesday, Thursday, April 25-27.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**STORY OF SEABISCUIT:** Shirley Temple, Lon McAllister—We had heard a lot of bad reports about this, but it proved the perfect weekend picture for our situation. Temple's Irish accent (which kept slipping constantly) had the audience hysterical, but beautiful color and the exciting race sequences compensated for that and a very corny sub-plot about a jockey and his girl. Played Friday, Saturday, April 28, 29.—William Hayden, Vacaville Theatre, Vacaville, Calif.

## Shorts

### Columbia

**MAGIC FLUKE:** The usual run of Columbia cartoons. Better ones can be seen in a penny arcade.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**RASSLIN' MATCH OF THE CENTURY, THE:** Very good. An amusing match which certainly pleased our Friday-Saturday action crowd.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

### Metro-Goldwyn-Mayer

**BOWLING ALLEY CAT:** Tom & Jerry—Cat-mouse mayhem in a bowling alley that had the house shaking with laughs. Excellent cartoon.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**LONGSOME MOUSE, THE:** Tom & Jerry—Not the funniest of this series, but satisfactory for any cartoon spot.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**SATURDAY EVENING PUSS:** Tom & Jerry—Excellent Tom & Jerry. Much ado about a feline jam session that upsets a mouse's sleep.—William Hayden, Vacaville Theatre, Vacaville, Calif.

### Paramount

**STUPIDSTITIOUS CAT:** Noveltoon—Fair cartoon about a cat and a black crow.—Pat Fleming, Gail Theatre, Round Pond, Ark.

### Universal

**ETHEL SMITH & HENRY KING'S ORCHESTRA:** Not up to expectations. Ethel Smith does just one number and the rest of this 15-minute short is mediocre.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

## THE OUTSTANDING SHORT SUBJECT OF 1950!

### "A CONCERT ALBUM"

With America's greatest stars of  
opera, concert and radio

**Nadine Conner : Charles Kullman**  
of the Metropolitan Opera Company

**Tossy Spivakovsky : Constance Keene**  
and "The Men of Song"

**GORDON FILMS, INC.**

1775 Broadway New York 19

# Short Product in First Run Houses

## NEW YORK—Week of May 15

**ASTOR:** *Candid Microphone, No. 5*...Columbia

Feature: The Jackie Robinson Story...Eagle Lion

**CAPITOL:** *What Happens At Night*

20th Century-Fox

**The Horse Show**...RKO Radio

**Screen Actors (Industry Short)**...MGM

Feature: Champagne for Caesar...UA

**CRITERION:** *Blue Angel*...Columbia

**Danger Is My Profession**...Warner Bros.

Feature: D.O.A. ...UA

**GLOBE:** *Sporting World*...Warner Bros.

**Strife With Father**...Warner Bros.

Feature: City Lights...UA

**MAYFAIR:** *Inky and the Lion*...Warner Bros.

**Clown Prince of Golf**...Columbia

Feature: Johnny Holiday...UA

**PARAMOUNT:** *Famous Cartoonists (Screen*

*Snapshots)*...Columbia

**Jitterbug Jive (Popeye)**...Paramount

**Screen Actors (Industry Short)**...MGM

Feature: In A Lonely Place...Columbia

**RIVOLI:** *Shortnin' Bread*...Paramount

Feature: The Big Lift...20th Century-Fox

**ROXY:** *Dinky in the Beauty Shop*...20th-Fox

**Music of Manhattan**...20th Century-Fox

**Home of the Homeless**...20th Century-Fox

Feature: Wabash Avenue...20th Century-Fox

**STRAND:** *Leghorn Blows at Night*

Warner Bros.

**So You Think You Are Not Guilty**

Warner Bros.

**Shoot the Basket**...Warner Bros.

Feature: Colt .45...Warner Bros.

## CHICAGO—Week of May 15

**GRAND:** *The Fargo Phantom*...Universal

Feature: Ma and Pa Kettle Go to Town...Universal

**ORIENTAL:** *Where Is the Fire?*

20th Century-Fox

**Three Little Minnies**...Republic

Feature: A Ticket to Tomahawk...20th Century-Fox

**ROOSEVELT:** *Start 'Em Young*...Paramount

**His Bitter Half**...Warner Bros.

Feature: The Outriders...MGM

**WOODS:** *The Red-Headed Monkey*

20th Century-Fox

Feature: No Sad Songs for Me...Columbia

## Virginia MPTA to Hold Meeting June 18-20

The three-day summer convention of the Virginia Motion Picture Theatre Association will be held June 18 to 20 at the Chamberlin Hotel, Old Point Comfort, Va. According to W. F. Crockett, president, topics will include showmanship, merchandising, arbitration, coming product and the need for foreign production. The forums will be held at the morning business sessions of the first two days. Prominent speakers are being lined up for the convention. Early registration indicates heavy attendance. Leonard Gordon of the Palace theatre, Newport News, is chairman of the arrangements committee.

## "Lawless" One-Sheet Cites Magazine Award

A one-sheet announcing the Parents' Magazine Special Merit Award has been added to the promotional material for the William H. Pine-William C. Thomas production, "The Lawless." Max E. Youngstein, director of national advertising, publicity and exploitation for Paramount Pictures, distributor, has arranged for the one-sheet to be sent gratis to theatres playing the film.

## Tax Revenue Drops in 3 Pennsylvania Cities

The decline in film attendance in Philadelphia was reflected in the City Treasurer's report for the first three months of the year, ending March 31, 1950, which showed that city admission tax revenue was \$921,325, compared with \$1,032,962 for the same period in 1949, a drop of 10.81 per cent.

A drop of more than 35 per cent is shown in Reading, Pa., for the first three months of 1950. City Hall reports showed collections of \$52,632, compared with \$83,641 for

the same quarter in 1949. Not all the slump is attributed to theatres since there has been a decided drop in attendance at the indoor sports events.

A decline for the first three months of the year is also reported in Pottsville, Pa., where the \$15,341 collected is slightly lower than receipts for the same period in 1949.

## Scalera Film S.A. Opens New York Branch Office

The Italian film producing company, Scalera Film S.A., has established Scalera Films, Inc., in New York, through which they will control all their pictures for exploitation in this country. As a result, Scalera Films, Inc., has acquired all the rights to the Italian and French films produced by Scalera and previously distributed in this country by Superfilm Distributing Corporation, New York.

## Selznick Buys Brown Book

Acquisition of the best-selling book, "Morning Faces," by John Mason Brown, was announced this week by David O. Selznick. Mr. Selznick also purchased a screen treatment of the story by Samuel Taylor for filming early this summer. Either Gregory Peck or Joseph Cotten will be starred. Mr. Selznick recently bought John Hersey's "The Wall."



MOTION PICTURE HERALD, MAY 20, 1950

# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## Convince Your Editor that "M.A.B.T.E."

**P**UBLIC relations for motion pictures, in your own community or elsewhere, are as close as the friendly relationship with your local newspaperman. If the editor is skeptical of the merit of our industry slogan, "Movies Are Better Than Ever," then you'll labor under a handicap convincing your paying patrons.

We're forcibly reminded of this fact with the reading of a set of tear sheets from a better-than-average daily paper in a small midwest city. Our Round Table member there is doing a good job, advertising his attractions and pushing the slogan along with institutional promotion. But there's something seriously wrong.

The tear sheets contain not just one, or merely a few, but far too many scurrilous references to films and film people, all either deliberately insulting or served as coarse jest. It would seem as though the paper subscribed to a service aimed to discredit motion pictures, or that somebody on the desk took particular delight in picking out the rough stuff.

It isn't going to convince the casual patron, to read in paid space that "Movies Are Better Than Ever" if they find in an adjoining column, as editorial matter, things that accent sex or depravity or lack of business intelligence, charged to film sources. Of course the advertising is local, and such references are not, but that only makes it tougher at the point of sale.

Seymour Morris, speaking for the Schine circuit, at the Fox Showmanship meeting in Chicago, had some caustic comment on the publicity handouts and press releases, emanating from Hollywood. Certainly, there's not much satisfaction for the theatre manager who buys newspaper advertising "next to reading matter" which is clearly derogatory to his own business. We believe it is more careless than studied, insofar as the newspaper is concerned.

It's pleasant to note that the generous offer to share costs for institutional newspaper advertising, sponsored by 20th Cen-

### SMALL TOWN PIX

This week in the Round Table we offer a page of pictures from small situations, preferably the really small towns, but limited to less than 15,000 population. We realize that it is easy to neglect these situations, in proper representation on our picture page. It's largely a problem of photography and engraving, and the difficulties of selection.

We are quite aware that the making of a photograph is a real problem to the small town manager, but nobody expects the glossy prints that engravers hope for, to make halftones. And it is unfair to sift these out, so from now on there'll be a page of small town pix every few weeks, as material accumulates.

The manager in the small situation has mighty little to work with, and in photographs that appear in the Round Table, we ask you to look for the personal ingenuity displayed, rather than an example of news photography. We've been there personally and helped with such examples at the point of sale, over many years, so we really do appreciate the difficulties.

A basic rule in the Round Table is that material in print must serve the next man, i.e., it must convey something to the manager in the subsequent situation who can profit by the suggestion he finds in another's efforts. You should know the trouble we have with key cities and major circuits who want a splash involving a world premiere but which includes nothing Joe Doakes can do, when, as and if this pre-release attraction reaches his screen.

tury-Fox in their showmanship meetings, has resulted in more than 500 examples, in which the company paid \$25,000 as half of the local rate. This should make newspapers feel inclined to be helpful.

**Q** H. S. Phillips, manager of the Congress theatre, Marcus Hook, Pa., sends samples of his current house programs, which have the virtue of an editorial page, devoted to institutional and community effort. We've always believed in this policy; in fact, we had just such an editorial page in our weekly program at the Coatesville Auditorium, thirty years ago.

Mr. Phillips uses his back page for an open discussion of some of the background reasons why "Movies Are Better Than Ever" and why the Congress theatre is a community center. He spreads the program of four changes in seven days across the center double page. But his title page is too plain, being all type, and it needs some art work, a proper signature or trademark design that can appear in all advertising.

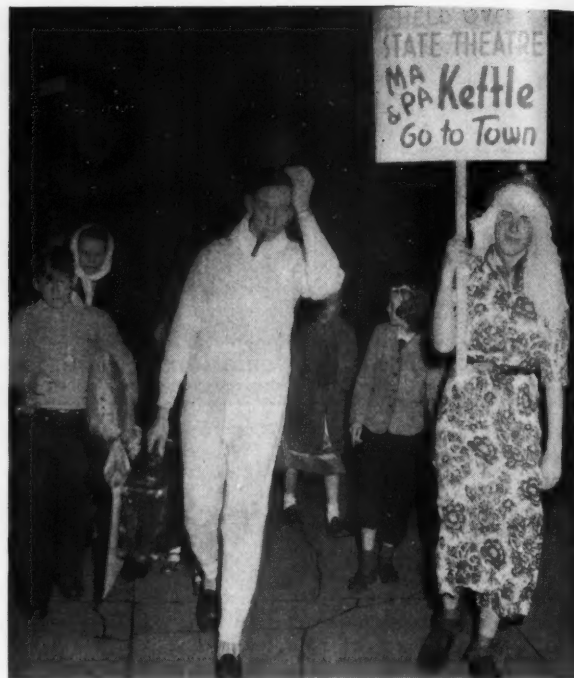
*Last week, we said that Pearce Parkhurst, manager of the Lansing Drive-In theatre, Lansing, Mich., was a "great guy with a gadget." He lives up to that reputation with an advertising blotter in the mail, which is certainly of interest to all drive-in patrons, especially those on the road who travel the highways. The blotter illustrates, in color, all the license plates of all the 48 states—and we are intrigued. So will be all potential patrons for drive-in theatres.*

**Q** Harland Rankin, long time friend of the HERALD, writes to the Round Table describing his neighborly cooperation with the Rotary Club in Tilbury, Ontario, which has raised over \$1,500 for crippled children. It's a ticket selling proposition, in which the club makes a substantial profit over and above the cost of theatre operation, and is further exempt from the Dominion's 20 per cent excise tax on admissions. "Another Theatre Night With Rotary" has become a by-line with patrons of the Rankin Enterprises in Canada. —Walter Brooks





Leonard Tuttle, manager of the St. Albans theatre, St. Albans, Long Island, and one of our best showmen, devised the above display with a poster cut-out and his own baggage. And, at right, George M. Penman, manager of the State theatre, Dover, New Hampshire, used the advertising theme of "Ma and Pa Kettle" to inspire a simple but effective street ballyhoo, which attracted plenty of attention. The picture is a natural for small towns, and the exploitation will fit nicely within small town budgets.



## Showmen in Small Situations Strengthen Industry Slogans

"MOVIES ARE BETTER THAN EVER"—when showmen in small towns display better than usual skill in the necessary selling approach at the point of sale. But the small town showman has one advantage—his neighbors and friends are naturally interested and curious about processes of promotion.



Alvin Simmons, manager of the State theatre, Farmville, Virginia, displayed a personal war souvenir as advertising for "Battleground."

Wilfred Gillenwater, manager of the Paramount and State theatres, Bristol, Tenn., advertised for big families to see "Cheaper by the Dozen," and down out of the hills came this healthy clan, with twenty children.



Jack Sanson, manager of the State theatre, Manchester, Conn., rigged up this talking mule with concealed microphone to advertise "Francis."

R. G. W. Frisbey, manager of the Star theatre, Weiser, Idaho, had high school girls as walking advertisements for "Mother Didn't Tell Me."





# "Gene Autry Days"—In Statesville

Delmar Sherrill, assistant manager of the Playhouse theatre, Statesville, N. C., and one of the youngest and most energetic contenders for Quigley Awards, has staged his own version of "Gene Autry Day" without the benefit of the star's personal appearance, in the pattern established by Henry Scholl in his campaign which won the Quigley Grand Award for 1949 at the RKO Capitol theatre, Trenton, N. J.

We compliment Delmar Sherrill for doing every bit as well, in a much smaller situation, and with evidence of a lot of hard work, well spent in obtaining his result. He planned two days, the run of "Mule Train" with the street parade and formal celebration scheduled for Saturday morning. The Mayor of Statesville proclaimed a formal municipal holiday and merchants cooperated to attract people from the outlying countryside into town for the occasion. The local radio station popularized the slogan, "Trade in Statesville," in keeping with the spirit of the parade and the community spirit within the plan.

An application blank was circulated, seeking those who would march in the parade in costume, and this insured the street event, with an ample supply of contenders. The stage event and the awarding of merchant prizes took place at the Playhouse on Saturday morning. Street ballyhoo consisted of a "comedy" mule, made up of two students in a "joint" costume. A special essay contest awarded kids who wrote the best 25 words beginning "I Like Gene Autry because—" A sound truck provided "Mule Train" music and the prize winners among "best costumed" were really fine little cowboys, with all the fixin's.



Poster proclaiming the Girl Scout picture, on display in the lobby of the Stanley theatre, with a couple of sample Scouts, alongside to lend their smiling approval. You can get Girl Scouts of all sizes in your own community to endorse this picture.

# SHOWMEN IN ACTION

Jack E. Bizzel, manager of the Criterion and Jewel theatres, Poplar Bluff, Missouri, reminds us he landed on our editorial page two years ago with a mule story, and now he's advertising "Francis" with local talent.

Edw. P. Schwartz, of Ad Art Advertising Co., out in Minneapolis, "printers to northwest theatres for over 60 years," is circulating a Round Table editorial with a plug for more and better heralds.

W. D. Butler, manager of the Lyric theatre, Salt Lake City, transported patrons free, by arrangement with local Yellow Cabs, to see "The Yellow Cab Man."

Leo Raelson, manager of the College theatre, College Point, L. I., really had a "Cinderella" contest, winner to wear away a pair of slippers, on display. He also had a coloring contest—for adults!

Lou Cohen "calling all girls" in a costume contest to match Betty Hutton in "Annie Get Your Gun" at Loew's Poli theatre, Hartford, Conn.

Jim Derby, manager of the Paramount theatre, New Haven, showing a grand and generous cooperative newspaper page, paid for by local merchants, to advertise "Riding High." And the same kind of a page from Ray McNamara, manager of the Allyn theatre, Hartford.

George Freeman, manager of Loew's Poli, Springfield, Mass., getting newspaper breaks with sharpshooting tactics to boost "Annie Get Your Gun" in a local column.

Ernest Block developed a fine three-page cooperative newspaper ad for "Mother Didn't Tell Me" at the New Civic theatre, Sabetha, Kansas.

Art Stanisch, manager of the Scheidler theatres, in Hartford City, Indiana, reporting success with a sponsored program which he distributes, cost-free, to 8,200 homes each month.

R. A. Pritchard, manager of the Ritz theatre, McPherson, Kansas, shows what he did with "Montana" in a "small, average town" to give the box office a boost.



Norman Pullem, assistant manager of the Kentucky theatre, Louisville, Ky., sends photos and advance notice of a campaign to follow on "Jolson Sings Again."

Joe Boyle announces the preliminaries for his "Miss Norwich" contest, soon to get under way as a typical summer activity at Loew's Poli theatre, Norwich, Conn.

Morris Rosenthal's winners in his "most Charming Mother and Daughter" contest to advertise "Nancy Goes to Rio" at Loew's Poli, New Haven, were royally entertained locally and will represent the area in MGM's contest, for a free trip to Rio.

Ward Farrar, advertising manager for RKO Trenton and New Brunswick theatres, landed a front page contest and a full page cooperative newspaper ad for "Francis."

The Rita theatre, Thorndale, Texas, owned and operated by C. W. Watson, donated part of its receipts on a two-day run for the purchase of new uniforms for the high school band.

Cass Smith, manager of the Music Box theatre, Tacoma, Wash., had about as many musicians outside as inside when he asked trumpet players to toot their stuff for "Young Man With a Horn" in the theatre lobby.

Montague Salmon, managing director of the Rivoli, on Broadway, did his usual and generous most when he offered guest tickets for children who brought their mothers on Mother's Day.

Ted Davidson, manager of the Sigma theatre, Lima, Ohio, special-deliveries his fast campaign for "Mother's Day," which is tied in with "Dear Wife." It's a natural.

John Farr, manager of the Odeon theatre, North Sydney, N. S., found a cooperative baker who baked cakes by the dozens to celebrate, jointly, a third anniversary week. Gave away a fresh cake every hour, on the hour, to patrons on the line all week.

John Hassett, manager of the Empress theatre, Norwalk, Conn., ran a timely ad, "Apology to Census Takers" because "everybody was out to see Cinderella."

Gerald Bares, manager of the Fox Princess theatre, Milwaukee, submits his scary campaign on "Black Shadows" and "Zamba" as a double dose of goose pimples.

Howard F. Myers, manager of the Valencia theatre, Macon, Missouri, sends a tear sheet of his excellent full-page cooperative ad for "Cheaper By the Dozen" with other samples of his showmanship.

## Loew's Street Ballyhoo for "Samson"



Loew's Theatres in New York City staged a spectacular street ballyhoo for the premier of "Samson and Delilah" in their key houses. Under the direction of Oscar Doob, theatre executive, Ernie Emerling, advertising director, and Eddie Dowden, of the local staff, the floats above were sent around town where they would be seen by the

greatest number of potential patrons. "Sailor White" posing as "Samson"—the strong man, and professional models portraying "Delilah" and other roles, put over the sales approach. At right, an 80x80 display erected in Jamaica's busy bus terminal, where many thousands were reminded of their date at Loew's.

## "3rd Man" in Minneapolis

Tom Martin, manager of the State theatre, Minneapolis, submits his "first week," "second week" and "third week" campaign for "The Third Man." The first week's exploitation consisted of the teaser advertising which the picture offers for showmen, such as the use of the poster-man in silhouette and the playing of the famous zither theme song, as a prelude to the northwest premiere. Cedric Adams, famous columnist for the *Minneapolis Star*, commented on this request for amateur zither players to respond. A stage character, masked and mysterious, appeared in support of the trailer.

Newspaper advertising tied in with the 23-city premiere under the direction of Chuck Zinn, district manager for the Minnesota Amusement Co., and carried playdates for out-of-town theatres. An abundance of newspaper publicity marked the openings, in Minneapolis and statewide papers. Displays followed the excellent pressbook styles with interesting variation of drawing and half-tones. Holdover provided plenty of "second week" and follow-up material, with some by-line newspaper writers seeing the picture for the second time giving a follow-up review with added praise and comment.



## Institutional Ads Include "Quiz for Husbands"

Jimmie Thames, publicist for Robb & Rowley theatres, Little Rock, Ark., sends proof sheets of his theatre advertising in Little Rock papers in which there are several new examples of institutional advertising to suggest that "Movies Are Better Than Ever." A two-column "Husband Quiz," asks "When was the last time you took your wife to the movies?" and one addressed to doctors, suggests that a good movie is good medicine.

## New Use for Old Keys

Geo. N. Thompson, manager of the Coronado theatre, Coronado, Calif., found a new use for old keys when he promoted a few thousand from an out-of-town locksmith, and tagged them with playdate advertising for "Key to the City." Most everybody will pick up a key and read the attached tag.



Jimmy Barnett, manager of the Florida theatre, Miami, poses alongside the special 40x60 which he used to sell "Guilty of Treason." Note the use of local newspaper stories as a matter of interest.

## McCoy Plugs Institutional

P. E. McCoy, manager of the Miller theatre, Augusta, Ga., submits two campaign books in the second quarter, the first of which plugs his application of the industry slogan, "Movies Are Better Than Ever." It will be difficult for patrons of the Miller to overlook the sales approach, since it is prominently displayed in marquee, street front and lobby display. He also has combined the advertising slugs in newspaper display space, and all schools in the county were encouraged to write essays on the theme.

Excellent use was made of the Warner's short film, "Women of Tomorrow" for institutional advertising benefits, i.e., to promote the idea that the Miller theatre was strongly in favor of the Girl Scout film. A standee was used, with stills and sales talk in the lobby, together with a manikin in Scout uniform, with an American flag, and local troop colors. Preview of the picture was attended by executive board and troop leaders.

## Promotes A Parrot

Howard Rutherford, manager of Loew's theatre, Indianapolis, writes that he has promoted a parrot to assist in the serving of champagne for fifty people, compliments of a local wine company, as advance publicity for "Champagne for Caesar."



## P. Parkhurst Puts Pep in Drive-In

Pearce Parkhurst, manager of the Lansing Drive-In, Lansing, Michigan, who holds informal Round Table honors as best exploiter of drive-in theatre operations, submits his complete campaign book for the opening of the Lansing's new season, as his entry for the Quigley Awards in the second quarter. It's an impressive exhibit of showmanship, well supported by a multitude of gadgets.

He reminds his potential patrons of the facilities and pleasures of drive-in entertainment by giving them plenty of things to keep dates in mind, and to serve them conveniently, as his theatre does. And he makes the most of the attractive front of the theatre, by reproducing it as a head for his newspaper advertising. We can imagine folks would readily recognize the trademark. In addition, he prints his own newspaper, the "Lansing Drive-In News," priced at 5c a copy and filled with pressbook publicity and newspaper ad mats, plus some merchant-paid advertising to pay costs.

The Lansing Drive-In gets radio spot advertising on local stations, and uses a well-printed throw-away herald type of program for in-car distribution. Nearby restaurants contribute to cooperative advertising plans. Other cooperative newspaper ads run from a double-truck down to smaller sizes, all promoted at no cost to the theatre. But if there is any kind of a new advertising device in the gadget class, depend on Parkhurst to find it first.



Alice Gorham's "Bing Cake" baking contest comes to a head and the judges go into action in the lobby of the Michigan theatre, Detroit, with manager Gil Green, looking on. Contest ran for three weeks with Detroit Free Press and radio station WJR cooperating. Separate prizes were offered for cake bakers in different age groups, and of both sexes.

## Selling Approach

**TARZAN AND THE SLAVE GIRL—RKO Radio Pictures.** Tarzan's Newest Adventure. If your patrons have enjoyed a long series of Tarzan films over the last ten years, then they will enjoy this newest release. And the grown-ups will too, especially since Denise Darcell is an added attraction. Lovely jungle maidens are seized by a pagan prince. Tarzan to the rescue. Action thrills, wild jungle animals, comedy and glamorous girls, all keyed with exciting adventure. 24-sheet and other posters will make excellent cut-outs of Tarzan figure and girls with jungle animals. There is an excellent herald, which keys the campaign for small situations. Lex Barker seems to make a good Tarzan and will be popular with the Tarzan fans. Newspaper ad mats are not too numerous nor varied, but you'll find sufficient for your purpose. There are none wasted in over-sized space, and all the smaller sizes are strictly usable. Publicity mats and stories are particularly good, and we suggest you get publicity pictures for free space, or for use in ads. Look over the line-up of publicity pictures and you will see why. A set of star portraits will make an effective lobby frame at small cost. Pressbook supplies a coloring mat that will appeal to the kids. Exploitation suggests ballyhoo of slave girls and Tarzan character with use of the celebrated Tarzan "yell"—which should be available on a record for loud speaker reproduction. The film may also prompt a contest, on stage, for the most attractive "he and she" contenders, working as teams, or matched by the audience. It would be a variation on the usual beauty or style show. Always remember that there are millions of people who thoroughly enjoy Tarzan, an audience accumulated over many years and including adults and children.

**THE REFORMER AND THE REDHEAD—Metro-Goldwyn-Mayer.** Not just a comedy—it's a riot. Does the reformer reform the redhead, or does the redhead reform the reformer? June Allyson as the zoo-keeper's redheaded daughter, and Dick Powell as the reformer with a weakness. She tickled him, tempted him, tantalized him! MGM's love story with 1000 laughs. 24-sheet and other posters practically made for use as cut-outs for your marquee or lobby display. There is no herald (Metro's economy wave is still in effect) but you can print your own from the over-sized ad mat suggested. Window card carries the advertising theme that is found in the poster copy. Newspaper ad mats are good and you'll find a wide assortment of sizes and shapes, for any purpose. Begin with "teasers that really tease and please." These teaser ads were used at the Capitol on Broadway and attracted much favorable attention. There is also a second group of ad mats, probably the result of pre-release campaigns, which you will find have more display and contain the lion who plays Romeo. We recommend ad mats No. L-301 and L-203, but you'll have to cut out your own signature space. Put it up to your composing room foreman and don't cut the mat itself. You've got something funny to sell, so the exploitation is keyed to the line, "If it's laughter you're after . . ." Aim for ridiculous situations to portray the comedy romance and to picture the popular co-stars. The lion which was left out of most of the newspaper ads is supplied in another series of mats and cuts, all shown in the pressbook. "Herman, the Lion" looks like good advertising material. There is also a special recording which you'll have to check. It contains spot announcements in comedy style.

### Leonard Tuttle Promotes "Foolish Heart" Dress

Leonard Tuttle, manager of the St. Albans theatre, St. Albans, L. I., located the manufacturer of the trademarked dress which Susan Hayward wore in "My Foolish Heart" and had it on display in his theatre lobby. The dress is referred to in the pressbook, but hard to find, unless you can contact the dress industry source in New York's garment trades area.

### Pullem Promotes Parks

Norman Pullem, manager of the Kentucky theatre, Louisville, Ky., publicized Larry Parks in "Jolson Sings Again" by having a manikin dressed as the actor appears in the role, in conjunction with the use of Jolson records, as lobby display. A local music shop played Jolson records on their "Mr. Variety" program as further promotion for the picture.





# CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



## POSITIONS WANTED

OPERATOR, FIVE YEARS' EXPERIENCE, AGE 24, single. Go anywhere. Prefer New Jersey or New York City. References. BOX 2445, MOTION PICTURE HERALD.

CITY MANAGER, MARRIED, 23 YEARS WITH same major circuit. College education. Experienced all phases, moving pictures, legitimate road shows, drive-ins. Desire geographic change. Southeast. South, Southwest, or West Coast. References and personnel record on request. BOX 2447, MOTION PICTURE HERALD.

## USED EQUIPMENT

FOR THE PREVIEW ROOM. REBUILT NAVY DeVry projectors, \$550. Pair. Renewed Navy DeVry amplifiers, \$65. Holmes Educators, complete, \$600, like new. MIDSTATE THEATRE SUPPLY, 1906 Thomas Ave., Fresno, Calif.

ANYONE CAN SAY "REBUILT LIKE NEW" but ours is. Holmes Educators \$550; Simplex Acme \$795; Simplex SP or Standard \$995—all dual equipments with 2000' magazines, lenses, amplifier, speaker, etc. Super Simplex heads, \$895 pair. All available on time payments. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

EQUAL TO NEW. HOLMES OR DeVRY 35MM projector with 2000' magazine, sound single projector \$300, pair \$500. IDEAL FILM & SUPPLY CO., INC., 630 Ninth Ave., New York 19, N. Y.

PAIR HOLMES EDUCATOR 35MM. SOUND projectors, 2000-foot magazines, complete with amplifier, speaker; renewed. \$450. ROBERT EVANS, 1750 North Serrano. Apt. 201, Hollywood, Calif. GRANITE 9715.

STAR! WHERE YOUR MONEY BUYS MORE! E7 mechanisms, rebuilt, \$1,100 pair; Griswold splicers, \$13.50; Strong 1kw lamp-houses, \$350 pair; rear shutters for Simplex \$40 pair; BB movements rebuilt \$49.50; 2 unit ticket machines, rebuilt, \$75; Series II lenses \$35 pair; what do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

## DRIVE-IN EQUIPMENT

S. O. S. SAVES DRIVE-INS THOUSANDS ON top quality equipment. Standard & Super Simplex, Motiograph, DeVry, Superior, Weber available for 200 or 1000 cars from \$1595. Easy Payment Plan. S. O. S. Co-op speakers \$16 pair including junction box. Buy sample pair and compare. Telescal 14-2 underground cable \$47.15M. Masonite marquee letters 35c up. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

IN-CAR SPEAKERS \$13.50 SET; COMPLETE drive-in equipment for 400 cars, \$1,375; single unit electric ticket machine, rebuilt, \$99.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

## SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

## STUDIO EQUIPMENT

DEPUE 16 SOUND AND PICTURE PRINTERS, new \$2,500; negative film perforator, cost \$2,000, \$495; Houston Neg/pos. processor model 9, \$1,195; MR twin are broads on stands, \$90; Auricon combination single/double system lens, powerpack, \$1,495; Bridgematic automatic developing machines, patented over-drive principle, combination 16/35mm or straight 16mm (inc. tax) from \$1,595; Cinephone 35 newsreel camera, motor, 4 lenses, \$795; Wall 3-mm single system camera, Maurer galvanometer, shiftover, 4 Baltars, amplifier, magazines, etc., worth \$10,000, \$4,995; Art Reeves Sensitester, bench model, \$335; Eyemo 71K newsreel camera lens lens, \$135; rotary stabilizer film phonographs, 1200 RPM, \$395; RCA synchronous 35mm dubbing projectors, \$795; background process projector, 3 Selsyn motors, lenses, screen, worth \$15,000, \$4,995; MR 18' microphone boom with dolly, \$339; Kinevox magnetic perforated tape recorders, \$1,250. Send for Catalog Sturelab. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

WE BUY, SELL, AND RENT ALL 16-35MM motion picture production and laboratory equipment. Colotran lights, Hallen Junior recorder 17 1/2 magnetic film, synchronous \$895. Brand new 35mm Pathe Studio and Debie Interview cameras with lens finder, and magazines from \$175 up. THE CAMERA MART, INC., 70 West 45th St., New York.

## NEW EQUIPMENT

DON'T OVERLOOK S. O. S. NEW BOOTH equipments for theatres \$2,950; for drive-ins \$3,950, actually 1/2 off market price! Special: new latest Morelite Monarc 70 ampere lamps with 14" reflectors \$695 pair, 75 amp, 220 V, 3 Ph. rectifiers, \$197.50 each. Time Deals and Trades Too! Send for details. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

SPECIALS DURING MAY AND JUNE ONLY! Wire welded reels 14" and 15", \$1.95; rectifier bulbs 15 amp, \$4.49, 6 amp, \$1.95; crystal pickups 95c; amplifier tubes 45c off; 1,000 watt T-20 Med. Pref. lamps \$1.49; Mogul Pref. C-13 \$1.95; projector oil 85c gallon. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

RECTIFIER BULBS, FIRST QUALITY, \$4.95; aluminum reels, \$2.69; wire welded, \$2.49; curtain controls, \$79.50 pair; blowers, from \$79.50; Garver 60 ampere rectifiers, \$275 pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

## THEATRES

THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

THEATRE WANTED—LEASE OR BUY. PHILADELPHIA area. Box 2449, MOTION PICTURE HERALD.

HOUSTON, TEXAS, COMPLETELY EQUIPPED modern air-conditioned suburban (800 seats). Equipment and 10-year lease \$22,500. \$7,500 will handle for quick sale. BOX 2448, MOTION PICTURE HERALD.

## VENTILATING EQUIPMENT

BEAT THE HEAT. ORDER AIR COOLING equipment now! Exhaust fans: 10"—\$10.78; 12"—\$13.75; 16"—\$18.15. Special! Complete 11,000 c.f.m. evaporative cooler \$595. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

## PRINTING SERVICE

WINDOW CARDS. PROGRAMS. HERALDS. Photo-offset printing. CATO SHOW PRINTING CO., Cato, New York.

## SEATING

HERE'S YOUR BEST CHAIR BUY: 750 AMERICAN heavy panel back metal lined spring cushion, excellent, \$4.95. Many other lots available from \$2.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

## BUSINESS BOOSTERS

COMIC BOOKS PROVEN THE MOST SUCCESSFUL method of attracting the "small fry" to their Saturday matinees. Always large variety and latest popular titles. Sold on all newsstands at 10c; \$22.50 per 1000. F.O.B. New York City. DUMONT SALES, 15 Park Row, New York City.

COMIC BOOKS AVAILABLE AS PREMIUMS, giveaways to your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412 1/2 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS —2 colors—\$3.00 per thousand. PREMIUM PROD. UCTS, 354 West 44th St., New York 18, N. Y.

## BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. OUTGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1949-50 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

## WANTED OUTSTANDING EXECUTIVE

to manage chain of motion picture theaters in Illinois. Great opportunity for right person. Must have experience operating chain of theaters. State age, qualifications, experience and salary expected.

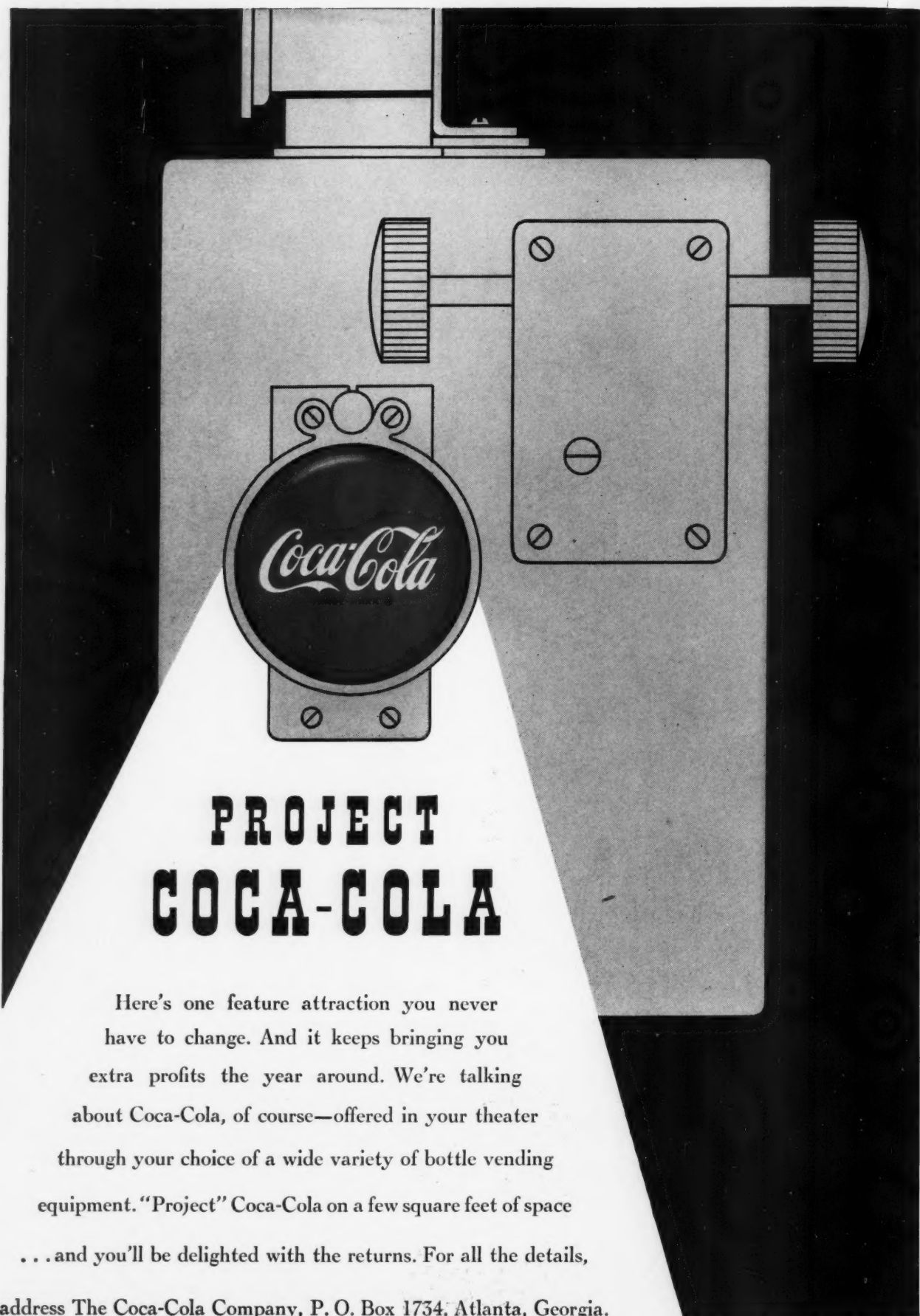
ALL REPLIES WILL BE HELD  
STRICTLY CONFIDENTIAL.

BOX 441, MOTION PICTURE HERALD  
225 North Michigan Ave., Chicago 1, Ill.

# ***THEATRE SALES***

***Rolling  
Refreshments  
for Greater  
Profits***





## PROJECT COCA-COLA

Here's one feature attraction you never have to change. And it keeps bringing you extra profits the year around. We're talking about Coca-Cola, of course—offered in your theater through your choice of a wide variety of bottle vending equipment. "Project" Coca-Cola on a few square feet of space . . . and you'll be delighted with the returns. For all the details, address The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.



# ***FREE— THEATRE SALES SERVICE***

*Want information about any product named in this issue? Or about any other merchandise, machine or selling equipment? Just name the product or use the index number of the items you are interested in on the card below. No postage is necessary.*

## **SALES ITEMS**

**Inquiry No.**

1. Biscuits
3. Books
5. Candy
7. Cigarettes
9. Coffee
11. Cookies
13. Corn Twisters
15. Frozen Custard
17. Gum
19. Ice Cream
21. Novelties
23. Nuts
25. Popcorn
27. Potato Chips
29. Pretzels
31. Sodas
33. Soft Drinks — Bottle
35. Soft Drinks — Syrup

## **SALES EQUIPMENT**

**Inquiry No.**

0. Butter Dispenser
  2. Counters or Showcases
  4. Popping Oil
  6. Drink Dispensers — Manual
  8. Popcorn Machines
  10. Popcorn Scoops
  12. Vending Carts
  14. Popcorn Boxes
  16. Trailer Stands
- Vending Machines For:**
18. Biscuits
  20. Candy
  22. Coffee
  24. Soft Drinks
  26. Gum
  28. Ice Cream
  30. Nuts
  32. Popcorn

*For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.*

### **To THEATRE SALES Service Department:**

Please have literature, prices, etc., sent to me as indicated by the following reference numbers:

.....  
 .....  
 .....  
 .....

NAME .....

THEATRE or CIRCUIT .....

STREET ADDRESS .....

CITY ..... STATE .....

***THE SALES Merchandise and Sales Equipment listed on the preceding page is available from suppliers whose advertising and trade announcements have appeared in recent and current issues of this service section, including:***

**BEVERAGE DISPENSERS**

Anderson & Wagner, Inc., 8701 S. Mettler St., Los Angeles 3, Cal.  
Drincolator Corp., 342 Madison Ave., New York 17.

**BUTTER DISPENSERS**

C. Cretors & Co., 606 W. Cermak Rd., Chicago 16, Ill.  
Supurdisplay Inc., 233 East Erie St., Milwaukee, Wisc.

**CANDY**

Henry Heide, Inc., 313 Hudson Street, New York City.  
Lamont, Corliss & Co., 60 Hudson St., New York City.  
Rockwood & Co., 88 Washington Avenue, Brooklyn 5, N. Y.  
Switzer's Licorice Company, 612 No. First Street, St. Louis 2, Mo.

**POPCORN**

Badger Popcorn Company, Waterloo, Wisconsin.

**POPCORN BOXES**

Droll Theatre Supply Co., 925 W. Jackson Blvd., Chicago 7, Ill.

**POPCORN MACHINES**

C. Cretors & Co., 606 W. Cermak Road, Chicago 16, Ill.  
Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Mo.

**POPPING OIL**

The Best Foods, Inc., 1 East 43rd Street, New York 17.  
C. F. Simonin's Sons, Inc., 2550 E. Tioga St., Philadelphia, Pa.

**SNOW CONE MACHINES**

Samuel Bert, Post Office Box 7803, Fair Park, Dallas, Texas.

**SOFT DRINKS**

The Coca-Cola Company, 515 Madison Avenue, New York City.  
Canada Dry Ginger Ale, Inc., 100 Park Ave., New York City.

**BUSINESS REPLY CARD**

No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by —

QUIGLEY PUBLISHING COMPANY  
ROCKEFELLER CENTER  
1270 SIXTH AVENUE  
NEW YORK 20, N. Y.

FIRST CLASS  
PERMIT No. 8894  
(Sec. 819, P. L. & R.)  
NEW YORK, N. Y.



# ROLL IT TO 'EM FOR GREATER DRIVE-IN PROFIT

DURING the Labor Day weekend last summer a drive-in operator in the Midwest made a decision which he anticipates will raise his refreshment revenues by 40 per cent this year.

Standing at his refreshment counter during the break, he saw patrons hurrying from distant points on the lot to be first in line and so be able to get back to their cars before the show started again. He saw patrons leaving with hot dogs and wobbly cups of beverages and other refreshments piled high in their hands. He noticed the clamoring crush at the counter which swamped his personnel, despite the hundreds of items prepared and ready, and despite his "cafeteria" system of merchandising.

## Spot Check Effective

As all these factors registered on him, he wandered through the lot to see how many cars had sent supply missions to the counter.

A full 40 per cent of the cars, by his spot check, were not using the break for getting refreshments. And, in one car, he saw something which crystalized his decision on the spot. One large family had brought their own, complete with Coke, in a picnic cooler! It was a new car, the people were well dressed. He inquired of the father and went away satisfied that it was not the saving, *but the convenience*, which had cost him that family's refreshment patronage.

He then asked himself a series of logical questions:

"How much business am I losing because patrons are reluctant to make that long walk?"

"How much business am I losing because patrons are limited by the amount of refreshments they can carry in two hands?"

"How much business am I losing because some patrons cannot be served at all before the show starts again?"

"How many patrons are being antagonized by being forced to go through the crush, take what's offered without having any choice, and then rush back again?"

"How much business am I losing by jamming all refreshment sales into 10 minutes out of every 180?"

"Above all, am I destroying the basic enjoyment of a night at the movies . . . a three-hour holiday free from daily pressures?"

The answer for this operator, as for many others, appears to be *Constant Availability*



of refreshments throughout the show to all patrons. In this way there is no sudden pressure on the patron to "come and get it" within a short period. And, more important, every car has ample opportunity to buy as much as its occupants want, as frequently as they want it.

The mechanical answer to this set of requirements is a special vending cart which is literally a mobile refreshment counter. It must be quiet, properly balanced to make the ramps easy to take, and manned by salespeople who are trained to work silently and speak softly so that other patrons are not disturbed during the showing of the picture.

## Hand Cart Fully Supplied

Most popular device in use for providing refreshment at the patron's auto is the hand push cart. Several bottlers of Coca-Cola have developed and field-tested a light, aluminum vehicle of this nature which carries, in addition to Coke, a supply of popcorn or hot dogs. Provision is made for keeping the hot dogs hot and the Coca-Cola cold on the vendor's rounds.

The cart has a small cooler on top, and is complete with crown puller and catcher, space for empty bottles and all. It features an inverted paper cup dispenser for the vendor who pours from bottle into cup. Display space is provided for such other merchandise as candy, peanuts, etc., and

*Ready for business. The Fairview drive-in theatre at Montgomery, Ala., has its mobile vending units well stocked with Cokes, candy and other refreshments prior to opening. Because of their light weight and ease of handling the carts can be readily brought back to the main point of supply for restocking.*

there is a handy serving tray for serving at the car window.

While many drive-in operators simply send out their vendors to "cruise" amid the mechanized movie audience, others have installed systems by which the customer can summon a cart when he wants refreshment. Outstanding among these is the "card system." When the car drives through the entrance, the driver is handed a distinctive card which carries printed instructions. When he wants car service, he places this card in a designated spot—as a signal to the vendor.

Almost without exception, drive-in operators say soft drinks are the most popular item purchased from their refreshment setups. Medium sized theatres are averaging upward of 2,000 soft drinks per night, and a big city exhibitor estimates his average nightly take per cart at \$50.

The Coke carts are now in use in some 10 drive-in theatres and, now that they are out of the testing stage, will be found in hundreds of others before the year is out.

The cart, as shown in the illustrations, (Continued on following page)



# PROFITS ON ROLLERS

(Continued from preceding page)

is manufactured by the Drive-In Theatre Manufacturing Company, Kansas City, Mo. The cart weighs 74 pounds empty and will hold 100 pounds of merchandise. Field tests indicate the cart should pay for itself in seven to eight weeks.

While the carts greatly increase refreshment volume—through increasing availability—operators report little change in refreshment counter profits. Those who prefer to wait for the new show, those who have their after-show snack at the drive-in, tend to buy the more expensive items to be enjoyed at leisure. Further, the cart-plus-counter method means the operator can offer top quality, top demand products and more than make up in volume and patron satisfaction what he might feel he is giving up on the long profit paid by unknown brands.



If the customers don't come to the counter, the counter will go to the customers. That's the theory behind the construction of the mobile vending wagons, here shown at the Tropic-Aire drive-in theatre at Miami, Fla. Built by the Drive-In Theatre Manufacturing Company of Kansas City, the carts have a 125-cup Coca-Cola dispensing unit; a serving tray which holds four cups and other merchandise; standard and junior portable coolers; display space on top of a warmer oven; a two-compartment oven with a heating unit for popcorn and hot dogs; side trays for displays; empty cases for Coca-Cola bottles, and 10-inch ball bearing wheels mounted to the aluminum frame.

## Canada Dry International Opening Branches Abroad

Lincoln McConnell, vice-president of Canada Dry International, has announced that foreign bottlers licensed by the company will open new plants in Europe, Africa and

South America. The new plants, each of which will be the first Canada Dry bottling operations in its respective country, are located at Frankfort, Germany; Lourenco Marques, Portuguese East Africa, and Paramaribo, Surinam in Dutch Guiana. They will be permanent installations.

## Brach Profit Decline Is Due to Plant Explosion

E. J. Brach and Sons, Chicago candy manufacturer, has reported a net profit of \$1,315,405 for 1949, compared with \$3,220,209 for the previous year. The decline, the company said, was due to an explosion and fire which damaged the manufacturing plant late in 1948 and which affected sales materially since the company could not get into production on volume items required for the important Valentine's Day, Easter and early spring season last year. Total 1949 sales were \$31,801,040 against \$38,244,457 the previous year.

## Dad's Root Beer Company Adds New Franchises

Barney Berns, vice-president of Dad's Root Beer Company, Chicago, has announced the opening of additional franchises in the following cities: Buffalo, N. Y.; Chillicothe, Mo.; Holland, Ishpeming and Iron Mountain, Mich.; La Grande, Ore.; Phoenix, Ariz.; Rome, LaGrange and Atlanta, Ga.; Wichita, Kansas; Harrisburg, Pa.; Enid, Okla.; Chamberlain, S. D.; Grand Forks, N. D.; Virginia, Minn.; Abilene, Texas; Elgin, Westville, and Freeport, Illinois.



## The Best Drive-ins Are Featuring

# popsit plus!

the ONE popping oil that

## DOES EVERYTHING!

It pops America's Best-Selling Popcorn! . . . adds butter-like flavor, color and aroma that makes people ask for more.

... pops corn, fries burgers, hot dogs, french fries ... is always liquid ... comes in easy-to-use gallon can .. no waste.

IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

# popsit plus!

Made by C. F. SIMONIN'S SONS, INC. Phila. 34, Pa.

POPPING OIL SPECIALISTS TO THE NATION



## Lily-Tulip Cup Promotes 13 to Key Sales Positions

The Lily-Tulip Cup Corporation, New York, has promoted 13 men to key sales positions, Fen K. Doscher, sales vice-president, has announced. In the New York metropolitan division, Robert Ferran is the new division sales manager; Walter Brunauer is assistant sales manager in New York City; Robert Snyder has been named assistant to Mr. Doscher; Edward Horan is the new sales manager in the Altoona-Johnson-Cumberland territory; Wyckliffe T. White has been named sales supervisor for 18 Carolina and Virginia counties; Patrick Baker is sales chief in 22 northwestern Ohio counties; Joseph S. F. Johnson will handle 15 counties in the Arkon-Canton-Youngstown-Steubenville, Ohio, area; William Dun is district manager of the Cincinnati area; Leslie Nelson is in charge of the Cleveland area; John Cavallaro, the central Ohio area; Jack Carter has been named packaging specialist for the southwest division; F. L. Crawford is manager of the Oklahoma territory, and J. W. Rowley, manager of the south Texas sales area.

## Pepsi-Cola Sets Campaigns To Build Up New Markets

Plans for the building of markets of its franchised bottlers were announced by the Pepsi-Cola Company at an annual meeting of stockholders in Wilmington, Del. At the same time the company reported that it sustained a net loss of \$100,000 for the first quarter of 1949, compared with a profit of \$570,000 for the same period last year. Alfred N. Steel, president, said the loss resulted from the loss of income from the recently sold sugar properties in Cuba, but predicted that the company will be showing a profit by the end of the year. To build the markets special advertising and merchandising campaigns are already in progress, he said.

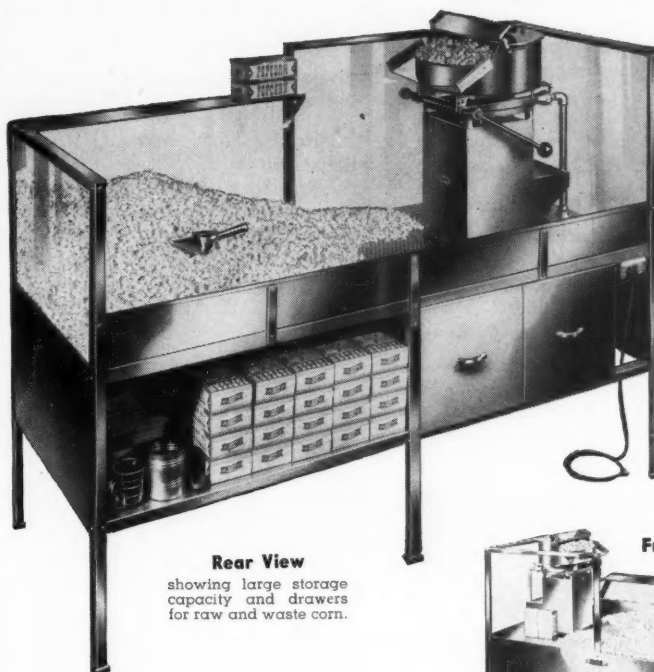
## Cole Products Expanding To New Orleans, Canada

Because of the demand for Cole-Spa three-cup hermetic beverage cup dispensers the Cole Products Corporation, Chicago, will open new sales offices. New Orleans is the latest office opened by Cole, and the branch will be in charge of Lawrence M. Sicard. At the same time the company announced that it has completed arrangements for the manufacture and distribution of the dispensing units in Canada. The new plant is located in Toronto and a separate corporation is now being formed for the Canadian operation.

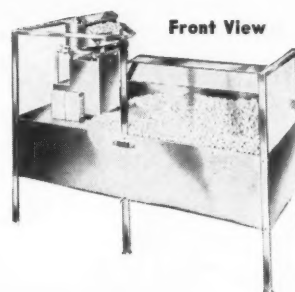
## Hayden Joins Huyler's

Harry Hayden has been appointed sales manager of Huyler's candy package division, Robert T. Rinear, president, has announced. Mr. Hayden was formerly with *Esquire* magazine as sales executive and prior to that headed his own firm of sales and advertising counsellors.

## Display Sells Popcorn



**Rear View**  
showing large storage capacity and drawers for raw and waste corn.



**Front View**

## GIANT DISPLAY MODEL 44

● People seldom pass by a Cretors Model 44 without buying popcorn. For this sparkling machine has "eye and buy" appeal. Fluffy, taste-tempting popcorn can be generously displayed behind heavy plate glass . . . and it's kept appetizingly warm by special heating elements. Comes equipped with Giant Model 41 popping unit and seasoning pump . . . also, two deep easy sliding drawers and shelf space. Entire machine is trimmed in easy-to-clean stainless steel.

Pop 2 lbs. of raw corn per popping, or about 13 bushels per hour. Heated by gas. Electric popping unit also available.



## C. CRETORS & CO.

600-620 W. CERMAK ROAD • CHICAGO 16

### DISTRIBUTORS

B. F. Shearer  
Los Angeles, Cal.  
Portland, Ore.  
San Francisco, Cal.  
Seattle, Wash.

Chas. E. Darden & Co.  
Dallas, Texas

Houston Popcorn & Equip. Co.  
Houston, Texas

Farmer Boy Corn & Equip. Co.  
New York, N.Y.  
Chicago, Ill.  
Detroit, Mich.  
Boston, Mass.

Walter E. Hugo  
Hammond, Ind.

Superior Popcorn Co.  
Des Moines, Iowa

L. & L. Popcorn Co.  
Kansas City, Mo.

Poppers Supply Co.  
Salt Lake City, Utah

Poppers Supply Co.  
Denver, Col.

Walter St. Clair  
Indianapolis, Ind.

Blevins Popcorn Co.  
Nashville, Tenn.  
Atlanta, Ga.  
Dallas, Texas  
Dayton, Ohio

## Blevins Publishing Book On Popcorn and Supplies

A new 72-page combination catalog and handbook for theatre popcorn and vending operations has been published by the Blevins Popcorn Company of Popcorn Village, Nashville, Tenn. The new manual and guide, which was six months in preparation, contains such articles as "How to Increase Your Popcorn Business," "How to Make Popcorn Profits from Candy Sales" and "How to Select a Popcorn Machine."

In addition the book contains a complete line of popcorn and other money-making concession equipment and supplies.

For use by the theatre operator in train-

ing sales personnel are such articles as "How to Keep Your Popcorn Machine in Top Popping Order" and "How to Pop Popcorn."

## Kreeger Elected President Of Michigan Bottlers Group

William E. Kreeger of the Coca-Cola Bottling Company of Wyandotte, Mich., was elected president of the Michigan Bottlers of Carbonated Beverages at the annual meeting of the association in Grand Rapids. Other officers are: Quinn Broughey, Dr. Pepper Bottling Company, Traverse City, vice-president; B. Thomas Smith, Canada Dry Bottling Company, Flint, secretary.

## Hershey Nets \$4,496,002 In Quarter

The Hershey Chocolate Corporation has reported an increase in its net profit to \$4,496,002 for the three months ended March 31, from the \$2,543,438 earned in the first quarter of 1949.

The profit is equal to \$1.83 a share on the 2,311,295 common shares and compares with \$1.08 each on 2,057,250 shares last year. Gross sales of \$35,450,338 declined about 14 per cent from the \$41,224,114 total a year ago due largely to lower unit sales prices to customers. The larger earnings are attributed to improved profit margins brought about by lower costs for materials used in making of chocolate.

Financial reports from other companies supplying theatres with refreshments and supplies follow:

ABC Vending Corporation, for 1949: Net profit \$1,251,546 on sales of \$31,792,577, compared with \$1,176,515 on sales of \$28,203,111 in 1948.

Seven-Up Bottling Company of St. Louis, for 1949: Net of \$148,939, compared with \$114,233 a year earlier.

Dixie Cup Company, year to March 31: Net profit of \$2,038,039, compared with \$1,760,683 the year before.

Life Savers Corporation and subsidiaries, March quarter: Net, \$483,446, compared to \$472,624, in the same quarter of 1949.

### Lily-Tulip Profits Up

Lily-Tulip Cup Corp., and subsidiaries, March quarter: Net, \$500,035, compared with \$162,370 for the same period in 1949.

Coca-Cola Bottling Company of Los Angeles, for 1949: Net income of \$500,559, against \$492,957 in 1948.

Dr. Pepper Company and subsidiaries, March quarter: Net profit of \$107,000, compared with \$104,000 in the 1949 quarter.

Nehi Corporation, March quarter: Net profit, \$144,009, compared with \$182,149 in the same quarter of 1949.

Coca-Cola International Corporation, March quarter: Net income, \$1,307,840, compared with \$1,286,002 in the same period last year.

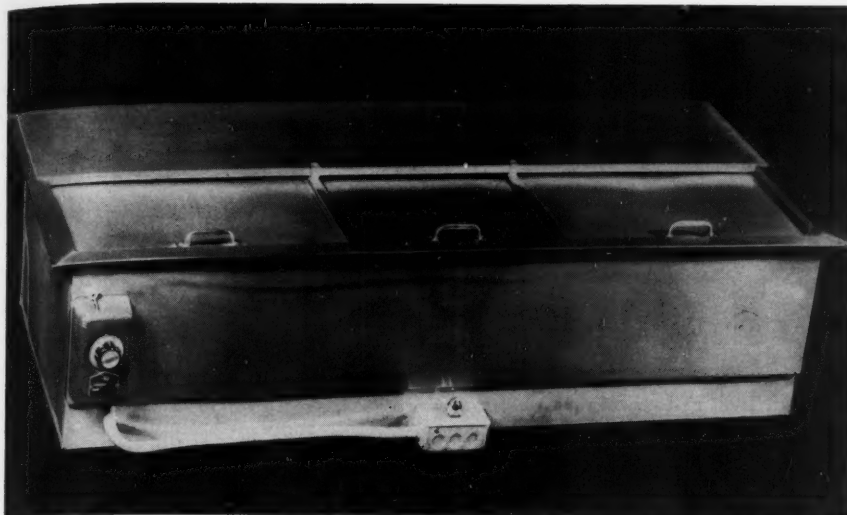
Canada Dry Ginger Ale, Inc., and subsidiaries, six months to March 31: Net income, \$912,663, compared with \$867,956 a year ago.

**Life Magazine seen by 26,434,000  
readers weekly carried this  
advertisement last month.**



MOTION PICTURE HERALD, MAY 20, 1950





Large capacity hot dog steamer introduced by Supurdisplay, Inc., of Milwaukee, designed primarily for drive-in theatres. The unit has separate sections for buns and hot dogs. Made of stainless steel with thermostatic control, the unit is available in three, four or five foot widths and holds up to 600 hot dogs and 300 buns.

## Spacarb Has a New Unit To Control Carbonation

A new device which enables the operator of a multiple-flavor cup-drink dispensing unit to set the carbonation at the level prescribed by the manufacturer of a syrup has been announced by I. Hayne Houston, president of Spacarb, Inc., New York, manufacturers of automatic cup-beverage dispensing

equipment. The new device, called Select-O-Carb, has a range of settings which runs from zero to 4.5 volumes of carbonation.

## Henry Heide, Jr., Dies

Henry Heide, Jr., senior vice-president of Henry Heide, Inc., confectionery manufacturers, died April 25 at a New York hospital after a long illness. He started with the company in 1901.

## BIG PROFITS

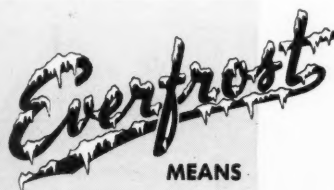
Refreshment sales in theatres operated by Twentieth Century-Fox subsidiaries are big business, according to Donald A. Henderson, treasurer of the company. Last year sales totaled \$13,000,000 and the merchandising profit, before taxes, was about \$4,500,000, Mr. Henderson said.

## Dalason Now Marketing Hot Dog Vending Unit

The Dalason Products Manufacturing Company of Chicago is now marketing a new hot dog steamer service which retails at \$49.50, including the excise tax. Designed to provide a display of the contents, the transparent cylinders are made of heat-proof glass in which the hot dogs are steamed and which keep the buns hot and fluffy. Its capacity is from six to eight pounds of hot dogs and about two dozen buns. Its shipping weight is 20 pounds.

## Dixie Cup Appoints Mann

The Dixie Cup Company of Easton, Pa., has announced the appointment of Theodore Mann as New York City sales manager. He replaces Albert Smith, who has been appointed sales manager in charge of fountain sales to chain stores.



good taste . . .  
in every way

• In BETTER STYLING TO  
ATTRACT YOUR CUSTOMERS

• In BETTER DRINKS TO BRING  
YOUR CUSTOMERS BACK

No matter how you look at it — it's the repeat business that builds up your profit factor. Every customer you serve from an Everfrost Soda Bar is bound to become a "regular" . . . to come back for the second and even the third drink.

There's a reason for it — the attractive styling of the Everfrost Soda Bar draws on your lobby traffic like a magnet. And once they've tried an Everfrost dispensed drink they'll be back again and again, for only with Everfrost do you get such sparkling, refreshing, perfectly chilled drinks.

You'll be surprised at the low cost of the new Everfrost Soda Bar. Write today for full information on how the Everfrost Soda Bar can increase your theatre concession sales.

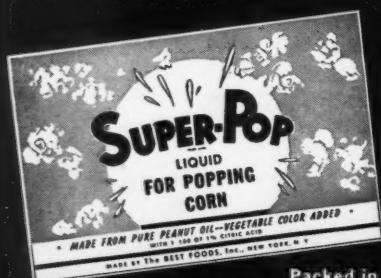
**ANDERSON & WAGNER INC.**

8701 South Mettler Street • Los Angeles 3, Calif.

# DEPENDABLE PERFORMANCE IN POPPING OILS



Packed in  
50-lb. pails and drums



Packed in  
38-lb. pails and drums

MADE BY ONE OF  
AMERICA'S LARGEST  
REFINERS



The **BEST FOODS, Inc.**  
1 East 43rd Street  
New York 17, New York

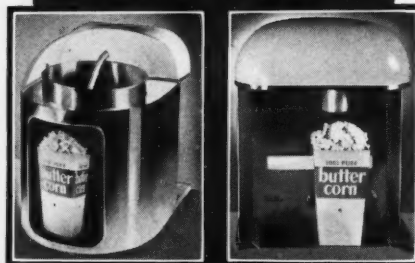
## GUNS IN THE TREES; COCONUT PRICES UP

Communist uprisings in the Philippines are having an effect on theatre candy vending. A spokesman for E. J. Brach and Sons, Chicago candy manufacturers, has pointed out that coconut from the Philippines has advanced more than 2½ cents in the past two months and told of machine guns mounted in the tops of coconut trees to protect plantation workers. As a result the family's candy allowances are being devalued.

## Peter Paul Elects Officer and Board

John H. Tatigian, secretary of Peter Paul, Inc., and general manager of the company's Naugatuck, Conn., plant, has been elected a vice-president at the regular meeting of the board of directors. Walter P. Baldwin, of Pine Orchard, was elected a director of the company. Reelected as directors were: George Shamlian, president; C. Ralph Yarnall, vice-president and assistant treasurer; Harold C. Kazanjian, treasurer; Dorothea K. Elston, assistant secretary; Guerin B. Carmody, general counsel; Jacob K. Chouljian, Julius J. Dehm, Emil Mannweiler and Harris Whittemore, Jr.

## Immediate Delivery! "BUTTER-MAT"



Now at last YOU can get the sensational butter dispenser that's been setting NEW POPCORN SALES RECORDS all over the country!

- Increases gross and net returns by 80%!
- Accurately dispenses 60 servings from a pound of butter!
- All-electric, with spectacular display and animation!

**\$250**

(F. O. B. Milwaukee)

**supurdisplay**  
INCORPORATED  
233 EAST ERIE STREET  
MILWAUKEE, WISCONSIN

## Fish, Chips Go Over Big In Canada

Packaged potato chips, smoked boneless herring, and dulce, have again made appearances at theatres in the eastern Canadian provinces. And the public is eating 'em up. During the war years, with candy scarce, some exhibitors introduced the potato chips and dulce as substitutes. Lately, with increased production of the chips and with one of the biggest firms adding equipment for the processing of the potatoes as well as the packaging, it seems destined to become an even bigger refreshment item. The packaged chips, in attractive and decorative bags, sells in theatres for ten cents.

There is plenty of the tiny smoked herring, known as "Digby Chicken," available from seashore fish plants. The fish stimulates thirst and theatre operators selling carbonated beverages find a favorable reaction on the demand for drinks.

The dulce is raked and picked off seashore rocks and is recommended by health authorities because of its iodine content. It is only in recent years that it has been attractively packaged and sold in nickel and dime lots. It also is a thirst producer.

Meanwhile, a recent survey of Canada has found that the per capita consumption of carbonated beverage is now at an all-time high. In 1948, the average Canadian consumed 117.5 bottles annually. Trade leaders now place the 1949 consumption at from 20 to 50 per cent higher.

One reason given by the British Columbia Bottlers of Carbonated Beverages for the increased consumption is the removal of the excise taxes on soft drinks awhile back. This organization claims that the elimination of the levy has increased sales volume "considerably in excess of 40 per cent."

## Nehi in Theatres

The Nehi Bottling Company of Pueblo, Col., has turned to the theatre market as a source of additional revenue. It has installed and is operating cup vending machines in five of that city's theatres and two theatres in Colorado Springs. The units are three-selection 1,000-cup "Frostidrink" models, built by Spacarb, Inc., New York, for the parent Nehi company and the units feature Royal Crown Cola along with the various Nehi flavors.



MOTION PICTURE HERALD, MAY 20, 1950



At Switzer's Licorice exhibit during the annual convention of the National Association of Tobacco Dealers in Chicago. Seated, left to right: Gene Aubuchon, sales manager; Jack Sane, eastern representative; Peter Kramer, West Somerville, Mass., and Ralph J. Lee, sales. Standing: Chester Niehaus, sales; Mrs. Dorothy Creedon, granddaughter of the late Thomas A. Macklin; and Arthur P. Kane, president of the Kane Advertising Agency which represents Switzer's.

### Irving Davis Takes Over Oriental Theatre Vending

In a deal recently concluded with the Oriental Theatre Management Company, Chicago, the Irving Davis Company of that city has taken over the complete confection concession at the Oriental theatre, one of the largest independent Loop houses. Irving

Davis, president of the concession firm, announced that provisions of the long-term deal include the inauguration of a policy which provides for the sale of popcorn and ice cream to Oriental patrons. The previous operators of the concession sold only candy and soft drinks to the patrons. The latter items will also be continued in addition to the new popcorn and ice cream items.

### WARMS THE BOTTLE IN POPCORN HEATER

Popcorn machines have another use, Beverly Spence, chief of service at the RKO Brandeis theatre in Omaha, has discovered. A mother brought her baby to the downtown theatre, and asked how she could get the child's bottle warm. Quick-thinking Beverly booked up the popcorn heater and soon had mother and child contented.

### Prestaloy Introducing New Plastic Candy Containers

The Prestaloy Company, New Rochelle, N. Y., is introducing a new candy line featuring plastic toy containers. Available in lot shipments are a plastic steamship with candy stacks and a candy-filled plastic steamship; a sailboat with lollipops; a candy-filled plastic toy golf club; a plastic flower pot with an old fashioned bouquet of lollipops, and other novelties.

### Mills Bulletin Ready

Mills Industries, Inc., Chicago, has issued Bulletin 701, describing and illustrating their new line of automatic universal counter freezers capable of production of continuous custard and regular batch ice cream. The All-In-One feature, new wider market, and profits are explained.



## ***NOW* ROCKWOOD CHOCOLATE WAFERS** sales-tested...big value...

**Real Taste Thrillers  
in 10¢ sizes!**

Vending and Standard Packs available

**They sell at sight  
Nationally Advertised  
Nationally Known**



MINT WAFERS

RUM WAFERS

NONPAREILS

Rockwood & Co., Brooklyn 5, N. Y.

**ROCKWOOD** *The finest in chocolate*





# 3 IMPORTANT FACTS ABOUT

**1** This is one of the biggest color westerns **PARAMOUNT** has had in a long time.

# THE EAGLE

**2** It's getting the same kind of dynamic saturation campaigns we gave to "Whispering Smith" and "Streets of Laredo."

# AND THE

"THE EAGLE AND THE HAWK" starring John Payne Rhonda Fleming Dennis O'Keefe with Thomas Gomez Fred Clark • Frank Faylen • Eduardo Noriega • Color by **TECHNICOLOR** Directed by Lewis R. Foster • Screenplay by Geoffrey Homes and Lewis R. Foster Produced by William H. Pine and William C. Thomas

Color by **TECHNICOLOR**

# HAWK

**3** And the openings are coming ahead of hits like "El Paso" and "Albuquerque." Don't wait for your date!

Support The Indian Savings Bond

# The Product Digest

## The Jackie Robinson Story

**Jewel-Eagle Lion—  
An Athlete's Biography**

There's one thing about "The Jackie Robinson Story" that makes it an exhibition natural: It has a ready-made audience of millions of baseball fans in addition to another 15,000,000 colored people who look upon the athlete as a national hero. A little ingenuity, some effort and touches of promotion on the part of the showman can almost guarantee happy times at the box office.

As to the picture itself, it is made up of the stuff that will appeal to most audiences. Although it is a baseball biography of Jackie Robinson, it also has its moments of comedy, a hint of romance and a glimpse into the operations of professional athletics.

Rather than employing a fictional story which would not ring true, the picture sticks to facts as it traces Robinson's career from the days when he was a star athlete at college until the years when his playing helped bring the Dodgers two National League pennants. It concludes with his appearance before a Congressional Committee, where he defends democracy by refuting statements of another prominent Negro who espoused the cause of Communism.

Throughout, the problem of racial discrimination in organized baseball is emphasized. Mort Briskin, the producer, and Alfred E. Green, the director, have pulled no punches on this important question as they show the problems the Negro athlete had to surmount to prove himself a big league player while bearing the jeers, boos and insults from some of the fans and players without fighting back. It is these scenes which will touch the heart of the audience and perhaps make them a little ashamed of the bigotry of a few.

Selecting Robinson to play himself could not have been a better choice. Not only does his appearance lend an air of authenticity to the biography, but his performance is one of ease, simplicity and self-confidence. The cast, which includes Ruby Dee, Louise Beavers and Joel Fluellen as his wife, mother and brother, respectively, and Minor Watson as Branch Rickey, Dodger president, who helps and advises the player with his professional and racial problems, lend good support. Production values, although not lavish, are more than adequate.

It was written for the screen by Lawrence Taylor and Arthur Mann.

*Reviewed at a screening at the Museum of Modern Art in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.*

Release date, May 16, 1950. Running time, 76 minutes. PCA No. 14466. General audience classification. Jackie Robinson ..... Jackie Robinson  
Rae Robinson ..... Ruby Dee  
Mrs. Robinson ..... Louise Beavers  
Mack Robinson ..... Joel Fluellen  
Billy Wayne, Minor Watson, Bernie Hamilton, Richard Lane, Bill Spaulding, Ben Lessy, Kenny Washington, Pat Flaherty, Larry McGrath, Emmett Smith, Howard Louis MacNeely, George Dockstader

## The Men

**UA-Stanley Kramer Prod.—  
The Paraplegics**

Venturing into virginal territory for subject matter, Stanley Kramer here concerns himself with the paraplegics, one of the postscripts of the war, and tells their story sympathetically and with an inner understanding. "The Men" is an important motion picture by two approaches: (1) It tends to broaden the horizons of production while, at the same time, (2) it succeeds as a movingly dramatic film in which courage emerges the victor.

Carl Foreman is responsible for the story and screenplay. He has done a representatively good job in getting down on paper the reactions of these permanently paralyzed war veterans. For his purpose, he centers on a small group. Jack Webb is the intelligent and cynical one; Richard Erdman falls back on horse races and practical jokes; Arthur Jurado is the serious one, of Mexican extraction; Marlon Brando, the central character, is the defeated, hopeless and bitter one. Everett Sloane is the doctor. Teresa Wright is the girl to whom Brando was engaged and who eventually marries him. The background, mostly, is a paraplegic hospital.

The story, uninvolved and simple, revolves around Brando and the long road over which he must travel before he comes to understand science is helpless and that the future will be what he himself makes it. He passes through pain, resentment, resistance, hopelessness and self-pity. Eventually, after flare-ups of temper and misunderstanding, he stands ready to take his place in society. Thus, Brando is made to typify the courage of the paraplegic who succeeds in rising above his physical disability.

"The Men," while essentially pitched to drama, also has what passes for the lighter touch. Audiences will determine for themselves whether these incidents are amusing for what they are or whether they do not tend to make more poignant the underlying tragedy to which the film is keyed. The predominating hospital scene is often clinical, yet is inescapable in the nature of the story.

Brando, who attracted attention along Broadway for his rather personalized and unique performance in "A Street Car Named Desire,"

makes his film debut here. His performance in "The Men" is also stylized somewhat. It is difficult to conclude what his public acceptance will be. The impression is that he will appear more comfortable before the camera when he becomes more accustomed to it. The standout acting role goes to Sloane as the doctor. Miss Wright is effective in the conventional pattern. A number of the paraplegics of the Birmingham (Calif.) Veterans Administration Hospital appear as themselves; there is no need for them to act to be utterly convincing.

Fred Zinneman's direction is thoughtful and sensitive throughout. George Glass was associate producer.

*Reviewed at United Artists projection room. Reviewer's Rating: Excellent.—RED KANN.*

Release date, July 13, 1950. Running time, 85 minutes. PCA No. 14228. Adult audience classification. Ken ..... Marlon Brando  
Ellen ..... Teresa Wright  
Dr. Brock ..... Everett Sloane  
Jack Webb, Richard Erdman, Arthur Jurado, Virginia Farmer, Dorothy Tree, Howard St. John, Nita Hunter, Patricia Joiner, John Miller, Cliff Clark, Ray Teal, Marguerite Martin

## In a Lonely Place

**Columbia—Murderer at Large**

If Humphrey Bogart wanted to star in a new and different picture he certainly got his wish in this Santana Production. The theme is old, but the treatment and Bogart's characterization bear the mark of the unusual. It should go over big at the box office.

The story revolves around the unusual figure of a hero who, although finally cleared of the crime of which he is suspected, nevertheless is shown in a light that, at the fadeout, makes him appear to be a highly undesirable and even dangerous person. There is little or no attempt to arouse sympathy for this man and consequently there is no happy ending.

Writer Andrew Solt made Hollywood locale of his story and cast Bogart in the part of a screen writer. The film also is peopled with a variety of characterizations such as the ever-drunk actor, the eccentric producer and the meddling agent—all fashioned to conform with the popular conception of these occupations. It is doubtful that this type of presentation furthers the industry's public relations.

There should be no doubt that this Robert Lord-produced picture should prove a strong attraction. The Bogart-Gloria Grahame combination on the marquee as well as on the screen has considerable appeal and supporting players are competent. Nicholas Ray directed with a sensitive feeling for mood and pace.

Inevitably, the picture stands and falls with Bogart, who once again proves his ability. Aided by good dialogue, he catches admirably the emotional ups and downs of a deeply-disturbed individual, grasping at straws for a return to normalcy. He is eccentric, domineering and frightening in his fits of violent temper as he frets over the suspicion of a murder which he did not commit. At the same time, he takes

(Continued on following page)

**SHOWMEN'S REVIEWS  
ADVERTISING INDEX  
SHORT SUBJECTS  
COMPANY CHART  
ADVANCE SYNOPSIS  
SHORT SUBJECTS CHART  
THE RELEASE CHART**

# ADVERTISING INDEX

For the convenience of exhibitors who refer to advertising in the Herald for promotional ideas and copy suggestions, Product Digest presents the following index of display advertising appearing in Motion Picture Herald since January 1, 1950.

- All the King's Men (Col.) Jan. 7, p 20 & 21; Jan. 28, back cover; Feb. 18, p 19; Feb. 25, p 23; Apr. 1, p 20 & 21.
- And Baby Makes Three (Col.) Jan. 21, p 21.
- Annie Get Your Gun (MGM) Feb. 18, p 2 & 3; Mar. 11, p 25; Mar. 18, p 15; Mar. 25, p 25; Apr. 1, p 16 & 17; Apr. 8, p 2 & 3; Apr. 15, p 15; Apr. 29 p 2, 3 & 20; May 6, p 2 & 3.
- Asphalt Jungle (MGM) Apr. 29, p 17.
- Baron of Arizona (Lippert) Mar. 11, p 33.
- Bagdad (Univ.) Jan. 14, p 23.
- Battleground (MGM) Jan. 21, p 2 & 3; Mar. 4, p 15.
- Big Lift, The (20th Fox) Mar. 25, p 6; Apr. 1, p 6; Apr. 8, p 6; Apr. 22, p 6; Apr. 29, p 6; May 6, p 6.
- Black Hand (MGM) Jan. 7, p 26 (trade shows).
- Blue Grass of Kentucky (Mono.) Feb. 18, p 27.
- Borderline (Univ.) Jan. 21, p 2 & 3.
- Brave Bulls, The (Col.) Apr. 15, p 29.
- Buccaneer's Girl (Univ.) Mar. 18, p 19.
- Caged (WB) Apr. 29, p 4 & 5; May 6, p 4 & 5; May 13, p 4 & 5.
- Captain Carey, U. S. A. (Para.) Mar. 11, p 21; Mar. 25, p 50.
- Captain China (Para.) Jan. 28, p 36 & 37; Feb. 25, p 17.
- Capture, The (RKO) Apr. 1, p 26 & 27.
- Cargo to Capetown (Col.) Apr. 8, back cover.
- Chain Lightning (WB) Jan. 21, p 4 & 5; Jan. 28, p 4; Feb. 18, p 5; Feb. 25, p 4 & 5.
- Cinderella (RKO) Jan. 7, p 17 (trade shows); Mar. 4, p 22 & 23.
- Cody of the Pony Express (Col.) Apr. 1, p 23; Apr. 15, p 33.
- Comanche Territory (Univ.) Apr. 15, p 22 & 23; Apr. 22, p 23.
- Conspirator (MGM) Jan. 21, p 19 (trade shows).
- Damned Don't Cry, The (WB) Apr. 8, p 4 & 5; Apr. 15, p 5; Apr. 22, p 5.
- Daughter of Rosie O'Grady, The (WB) Mar. 25, p 4 & 5; Apr. 15, p 4; Apr. 22, p 4.
- Deadly Is the Female (UA) Jan. 21, p 23.
- Dear Wife (Para.) Feb. 4, p 54; Feb. 11, p 24 & 25.
- Destination Moon (EL) May 13, p 22.
- Devil's Doorway (MGM) Apr. 29, p 19.
- D.O.A. (UA) Feb. 4, p 25.
- Duchess of Idaho (MGM) Apr. 29, p 21.
- Eagle and the Hawk (Para.) Apr. 22, p 48; May 6, p 18 & 19.
- East Side, West Side (MGM) Jan. 28, p 33.
- Father Is a Bachelor (Col.) Mar. 11, back cover.
- Father of the Bride (MGM) Apr. 29, p 17.
- Flying Saucer, The (FC) Jan. 14, p 25.
- Francis (Univ.) Jan. 14, p 21; Jan. 28, p 39; Feb. 4, p 22 & 23; Mar. 4, p 19 & 20; Apr. 1, p 29.
- Golden Gloves Story, The (EL) Apr. 29, p 33.
- Golden Twenties, The (RKO) Apr. 8, p 19.
- Great Lover, The (Para.) Jan. 28, p 60.
- Guilty of Treason (EL) Jan. 28, p 25-28; Feb. 11, p 32 & 33.
- Gunfighter, The (20th-Fox) May 13, p 6.
- Happy Years, The (MGM) Apr. 29, p 20.
- Harvey (Univ.) Apr. 29, p 31.
- Heiress, The (Para.) Jan. 21, p 56.
- House by the River (Rep.) May 6, p 24 & 25.
- Inspector General, The (WB) Jan. 14, p 4 & 5.
- Jackie Robinson Story, The (EL) Apr. 1, p 31.
- Johnny Holiday (UA) Feb. 25, p 27; Apr. 8, p 31.
- Jolson Sings Again (Col.) Feb. 18, back cover.
- Key to the City (MGM) Jan. 21, p 19 (trade shows); Feb. 4, p 2 & 3.
- Kid from Texas, The (Univ.) Mar. 11, p 27.
- Lawless, The (Para.) May 6, p 74.
- Ma and Pa Kettle Go to Town (Univ.) Mar. 11, p 29 & 30.
- Man on the Eiffel Tower (RKO) Jan. 14, p 18 & 19.
- Mother Didn't Tell Me (20th Fox) Jan. 28, p 15-20; Feb. 11, p 16, 17 & 18 (contest).
- Mrs. Mike (UA) Jan. 28, p 44 & 45.
- My Foolish Heart (RKO) Jan. 7, p 14 & 15.
- Mystery Street (MGM) Apr. 29, p 19.
- Nancy Goes to Rio (MGM) Jan. 14, p 15 (trade shows).
- Nevadan, The (Col.) Feb. 11, back cover.
- No Man of Her Own (Para.) Apr. 15, p 60; Apr. 29, p 28 & 29.
- No Sad Songs for Me (Col.) Apr. 22, back cover; May 6, back cover.
- One Way Street (Univ.) Mar. 25, p 29.
- On the Town (MGM) Jan. 14, p 2 & 3.
- Outlaw, The (RKO) Feb. 4, p 18 & 19.
- Outriders, The (MGM) Feb. 18, p 17 (trade shows); Mar. 11, p 34.
- Outside the Wall (Univ.) Feb. 25, p 25.
- Paid in Full (Para.) Feb. 11, p 54; Mar. 11, p 21 & 54; Apr. 1, p 54.
- Palomino, The (Col.) Mar. 25, back cover.
- Pancho Villa Returns (H. C. Films) May 6, p. 29.
- Reformer and the Redhead (MGM) Mar. 11, p 2 & 3.
- Riding High (Para.) Feb. 18, p 56; Mar. 11, p 20; Mar. 18, p 54; Mar. 25, p 19-22; Apr. 22, p 20 & 21.
- Rock Island Trail (Rep.) May 13, p. 18 & 19.
- Samson and Delilah (Para.) Mar. 11, p 20; Mar. 18, p 25.
- Sands of Iwo Jima (Rep.) Feb. 11, p 36 & 37; Feb. 25, p 20 & 21.
- Singing Guns (Rep.) Apr. 8, p 28 & 29; Apr. 15, p 26 & 27; Apr. 22, p 24 & 25.
- Skipper Surprised His Wife, The (MGM) Apr. 29, p 18.
- Square Dance Jubilee (Lippert) Jan. 28, p 49.
- Stage Fright (WB) Mar. 4, p 4 & 5.
- Stars in My Crown (MGM) Apr. 29, p 18.
- Stromboli (RKO) Feb. 11, p 28 & 29.
- Sundowners, The (EL) Mar. 18, p 23.
- Sunset Boulevard (Para.) May 6, p. 21.
- Tarzan and the Slave Girl (RKO) Apr. 15, p 18 & 19.
- Thelma Jordon (Para.) Jan. 14, p 48.
- Third Man, The (Selznick) Mar. 4, p 29.
- Three Came Home (20th Fox) Feb. 11, p 6.
- Three Little Words (MGM) Apr. 29, p 21.
- Twelve O'Clock High (20th-Fox) Jan. 7, p 6; Jan. 14, p 6; Jan. 21, p 6; Jan. 28, p 6; Feb. 4, p 6.
- Wabash Avenue (20th-Fox) Mar. 4, p 6.
- Wagonmaster (RKO) Apr. 8, p 16 & 17.
- Winchester 73 (Univ.) Feb. 18, p 25; May 6, p 27.
- Women of Distinction (Col.) Mar. 4, p 27.
- Yellow Cab Man (MGM) Feb. 11, p 20 (trade shows); Mar. 18, p 2 & 3.
- Young Man with a Horn (WB) Jan. 28, p 5; Feb. 4, p 4 & 5; Feb. 11, p 4 & 5; Feb. 18, p 4.

a sadistic pleasure in leaving the question of his guilt open with his few friends. Slow-burning Miss Grahame makes him an ideal partner, although there may be some who will resent her monotone delivery.

Seen at the Columbia screening room in New York. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, not set. Running time, 94 minutes. PCA No. 14256. General audience classification. Dixon Steele ..... Humphrey Bogart  
Laurel Gray ..... Gloria Grahame  
Brub Nicolai ..... Frank Lovejoy  
Carl Benton Reid, Art Smith, Jeff Donnell, Martha Stewart, Robert Warwick, Morris Ankrum, William Ching

## Mystery Street

### MGM—Scientific Criminology

The real star of this extraordinary offering is Harvard University's Department of Legal Medicine, for although the headlining of that obscurely titled institution could not be expected to attract entertainment seekers, it is the scientific technique of criminal detection developed there that makes "Mystery Street" a fascinating and immensely informative picture.

For practical purposes, the attraction is in some danger of being minimized due to the absence of self-selling player names, but a showman who can get across to his customers the fact that the most advanced methods of criminal investigation are to be seen applied with deadly accuracy of result has an excellent chance of reaping rich reward. The picture is a decidedly special treat for those millions who relish authentic detective fiction.

The picture opens on the murder of a young woman whose date book contains names and numbers of 86 men resident in and around Boston, and moves at once to the finding of her skeleton, some while later, on a Cape Cod beach. Ricardo Montalban portrays admirably the police lieutenant in whose district the skeleton is found and who takes the bones in a box to the Harvard Department of Legal Medicine where, with Bruce Bennett playing the Department's chief officer, the bones are made to yield up an astounding wealth of information about the deceased.

Working together, the one following modern police methods and the other supplying additional scientific facilities and services, the two piece out the entire story of the crime, identifying and apprehending the killer and absolving an innocent man already on trial on impressive circumstantial evidence.

As produced by Frank E. Taylor and directed by John Sturges, from a screenplay by Sydney Boehm and Richard Brooks based on a story by Leonard Spigelgass, the production is rich in dramatic values. Unfortunately, and needlessly, the picture falls into the adult category by reason of the use of illegitimate pregnancy as the cause of the murder.

Previewed at the Egyptian theatre, on Hollywood Boulevard, where a public audience gave audible proof of satisfaction. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, July 28, 1950. Running time, 94 minutes. PCA No. 14435. Adult audience classification. Peter Morales ..... Ricardo Montalban  
Grace Shumway ..... Sally Forrest  
Bruce Bennett, Elsa Lanchester, Marshall Thompson, Jan Sterling, Edmon Ryan, Betsy Blair, Wally Maher, Ralph Dumke, Willard Waterman, Walter Burke, Don Shelton

## Fortunes of Captain Blood

### Columbia—Jolly Roger Is Back

Rafael Sabatini adventure stories—piracy on the high seas, swashbuckling heroes, fair maidens in distress, exciting sword play—continue to prove excellent entertainment for people of all ages.

Such a film is "Fortunes of Captain Blood"—a solid screen attraction that avoids new gimmicks and was produced in the tradition that made romantic action yarns cause welcome jingling sounds at the box office. The story formula has not been revised. Here we have the case of Captain Blood, an Irish aristocratic doctor who has escaped British slavery and



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has turned to piracy. Charles II, King of Spain, commissions a wealthy marquis to run him down, and there we have the story set.

A number of Blood's men are captured by a villainous Englishman and sold into slavery on the island of La Hacha. Determined to rescue his men, Blood disguises himself as a fruit peddler, makes love to some beautiful women who can give him information, and finally figures out a plot to break into the prison, releasing the prisoners after an exciting sword battle. Back at sea, the marquis gives chase, but here again Blood outsmarts him and the fade-out finds him on a ship he has captured going out to sea with the sails billowing in the wind.

Harry Joe Brown, who produced, with Gordon Douglas directing, allowed no subtle nuances to interfere with the pace of the adventure story they tried to tell. The film moves at a nice clip, and something is happening all the time. Michael Hogan, Robert Libott and Frank Burt did a good job with the screenplay.

The cast, too, has been wisely chosen and Louis Hayward makes a romantic figure. Opposite him is the beautiful Patricia Medina as the niece of the marquis, played by George Macready in the expected foppish way. William Bevan contributes a nice bit as a renegade friend of Blood who runs a pub, while the other supporting players create the proper atmosphere for the action.

Reviewed at a Columbia screening room in New York. Reviewer's Rating: Very Good.—CHARLES J. LAZARUS.

Release date, June, 1950. Running time, 91 minutes. PCA No. 1431. General audience classification.  
Capt. Peter Blood.....Louis Hayward  
Isabella Sotomayor.....Patricia Medina  
Marquis de Riconete.....George Macready  
Prison Overseer.....Alfonso Bedoya  
Pepita Rosados.....Dona Drake  
Lowell Gilmore, Lumsden Hare, William Bevan, Curt Bois

## Hostile Country

Lippert—New Western Series

Robert L. Lippert's new series of Westerns, pairing James Ellison and Russell Hayden as co-leads, gets off to a fast and hard-riding start with "Hostile Country," an hour of steadily sustained action replete with gunplay and fist-cuffs, and equipped with plenty of plot. With Raymond Hatton and Fuzzy Knight as additional names for billing, the series figures to do snug business wherever Westerns thrive. The idea of presenting two Western leads on even terms, instead of one, is admirably worked out and promises to upset tradition profitably.

Producer Ron Ormond, who collaborated with Maurice Tombragel on the script, assembled a large and uniformly capable cast, which director Thomas Carr keeps constantly on the move, and gave the horses, of which there are many, plenty of running room. Virtually all of the action takes place out of doors, and most of it on horseback.

At the core of the script is a high-handed attempt by a gang of baddies to beat a young lady rancher out of her property by blocking off a pass through which she must get her stock to market by a certain date. To achieve this, they have hidden out Ellison's stepfather, whom he has never met, and one of them has assumed his identity. A maximum of scheming, plotting, fighting, shooting and killing is required to bring matters to a proper conclusion.

Previewed at the studio. Reviewer's Rating: Very Good.—W. R. W.

Release date, March 24, 1950. Running time, 60 minutes. PCA No. 1436. General audience classification.  
Shamrock.....James Ellison  
Lucky.....Russell Hayden  
Raymond Hatton, Fuzzy Knight, Betty Adams, Tom Tyler, George Lewis, John Carson, Stanley Price, Stephen Carr, Dennis Moore, George Chesebro, Bud Osborne, Jimmy Martin

## Return of the Frontiersman

Warner Bros.—Western Action

The fans should get their full measure of hard ridin' and shootin' in this Technicolor Western. Strictly a "formula picture," "Return of the Frontiersman" is chock-full of ac-

tion and spirited, hard-knuckled adventure. It cannot but please at the box office.

When Edna Anhalt wrote this story, she must have been more intent on providing it with visual attractions than with logic. It is a rambling yarn about a sheriff's son who innocently gets involved in more and more trouble and finally manages to clear himself with a display of considerable heroics. Father, while hunting him, seems to be convinced of his son's innocence all along.

The picture bristles with fast-moving scenes of Gordon MacRae hunted by the posse; punches furiously traded and lively exchanges of gun fire. There is a touch of romance provided by Julie London, who is pretty to look at, and Rory Calhoun makes a somewhat tame villain who, while posing as a newspaper publisher in the Wyoming town of Laramie, is responsible for stage holdups, bank robberies and the like.

Jack Holt as the sheriff gives a good performance. MacRae, better known as a romantic singer than a cowboy, seems to feel at home in the saddle. He's a handy boy with gun and fist. At the beginning of the film he is given a chance to warble two western ballads and this, too, should please the fans. All around, Warners here has a strong picture, capably directed by Richard Bare and produced by Saul Elkins.

Seen at the Warner screening room in New York. Reviewer's Rating: Good.—F. H.

Release date, June 24, 1950. Running time, 74 minutes. PCA No. 13850. General audience classification.  
Logan Barrett.....Gordon MacRae  
Janie Martin.....Julie London  
Larrabee.....Rory Calhoun  
Jack Holt, Fred Clark, Edwin Rand, Raymond Bond, Matt McHugh, Britt Wood

## Fence Riders

Monogram—Slow on the Draw

This does not have too much excitement for the Western fan since the story is routine and the customary fighting, shooting and hard riding by cowboys is lacking. Whip Wilson is pleasant enough in his role and livens things up a little with one song. His partner, Winks, played by Andy Clyde, gives the usual wise-cracking old timer characterization, and Reno Browne, playing Jean, lends her feminine talents to the part of a ranch owner.

Whip and Winks start their new adventure by meeting Jean, who needs help in chasing rustlers. In the fight her foreman is killed and Whip sends two rustlers to jail. Hutch, a hired hand, is actually one of the gang who will deliver the stolen cattle to a slaughter house owner. Whip and Winks go to work for Jean and when she makes Whip a foreman he fires Hutch. The latter is killed and Whip is blamed. However, Whip clears himself in time to head off another rustling raid and captures the outlaws.

The production and direction by Wallace Fox of this Elliot Gibbons screenplay are acceptable.

Reviewed at the New York theatre. Reviewer's Rating: Fair.—DOROTHY A. KIRSTEIN.

Release date, January 29, 1950. Running time, 57 minutes. PCA No. 14280. General audience classification.  
Whip Wilson.....Whip Wilson  
Winks.....Andy Clyde  
Jean.....Reno Browne  
Riley Hill, Myron Healey, Ed Cassidy, Frank McCarroll, George DeNormand, Holly Bane, Carl Mathews

## SHORT SUBJECTS

### RUSTLERS' RANSOM (Univ.)

Musical Western (5355)

Tex Williams, aided and abetted by his two comic pals, Smokey Rogers and Deuce Spriggins, plays a wandering cowpoke who outsmarts a vicious gang of cattle rustlers. Among the action sequences in the film are a dynamite explosion causing a cattle stampede and a slam-bang gun battle. Blonde Leslie Banning, sister-in-law of Jane Russell, makes her film debut opposite Williams. William Cowan produced and directed.

Release date, May 18, 1950 25 minutes

### WONDERS DOWN UNDER (RKO)

Screenliner (04,208)

Filmed in Australia, the Aborigines, considered to be the nearest link with the stone-age man, are shown performing one of their ancient rituals. Among the animals filmed is the Platypus, a primitive mammal; the Tasmanian Wolf, who substitutes for big game in place of lions and tigers; and the Kowala.

Release date, March 24, 1950 8 minutes

### THE WONDER DOG (RKO)

Walt Disney Cartoon (04,112)

Pluto, trying to make a hit with Dinah, attempts some of the tricks performed by the wonder dog of the circus. He fails, much to the amusement of Butch, who races after him. In the chase, Pluto manipulates more tricks than the circus dog and wins Dinah's admiration after all.

Release date, April 7, 1950 7 minutes

### THREE BEARS IN A BOAT (Paramount)

Champion (29-5)

The three bears hop into an abandoned canoe and set out on an adventurous voyage down the river, where they encounter a series of comical situations. Joe Laurie, Jr. handles the narration with his typical touch of humor.

Re-Release date, April 7, 1950 10 minutes

### START 'EM YOUNG (Paramount)

Sportlight (R9-6)

The title sums up the teaching theory of Miss Bengston, diving teacher in California. She proves her point by displaying her technique and its remarkable results on youngsters, ages 3 to 5. The prowess of men and women diving champions is also shown, adding to the entertainment of the subject.

Release date, April 14, 1950 10 minutes

### SKITCH HENDERSON & ORCHESTRA (Univ.)

Name-Band Musical (5306)

Skitch Henderson and his orchestra open this subject with a catchy arrangement of "A Study of Moe's Art" followed later by "Chime Fantasy" and "King's Samba." Supplementing the orchestra are the Kings and Their Ladies in novel dance routines and the wellknown vocal group, The Modernaires.

Release date, April 19, 1950 15 minutes

### WIN, PLACE AND SHOWBOAT (Paramount)

Screen Song (X9-7)

A gigantic elephant leads the orchestra as performers strut their stuff in this animated cartoon. Whenever he walks over to the side of the boat, it tips and a good part of the audience gets a dunking. The bouncing ball jogs out the rhythm for audience participation in "Waitin' for the Robert E. Lee."

Release date, April 28, 1950 6 minutes

### TRAILER HORN (RKO)

Walt Disney Cartoon (04,113)

Those two playful chipmunks, Chip and Dale, come upon Donald Duck's car and trailer. They discover that the bulb horn on Donald's car is an excellent noisemaker, and he retaliates with a few tricks of his own but finds he is no match for them as he ends up with both his car and himself wrecks.

Release date, April 28, 1950 6 minutes

### BASKETBALL HEADLINERS OF 1950 (RKO)

Special (03,801)

No let-up in thrills in the exciting basketball series presented at Madison Square Garden in this feature, in which City College of New York made history. Outstanding plays and players are highlighted in the film, with participants Kentucky beating Niagara; CCNY over San Francisco; Syracuse overcoming L.I.U.; St. John's over Duquesne; CCNY beating Bradley; Ohio State over Holy Cross; and North Carolina State defeating Baylor. The final game shows CCNY winning the series.

Release date, April 21, 1950 15 minutes

(Continued on page 307)

# RELEASE CHART

## by companies

This Chart lists feature product tradeshow or released since September 1, 1949. For listing of 1948-49 Features by Company, see Product Digest pages 4732-4733, issue of August 27, 1949. For Stars, Running Time, Review and Ratings, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available. (R) designates a reissue.

Prod. No. Title Tradeshow or Release Date

### COLUMBIA

149	Mr. Soft Touch	Sept. '49
184	The Cowboy and the Indians	Sept. '49
185	The Devil's Henchman	Sept. '49
188	Horseman of the Sierra	Sept. '49
222	Miss Grant Takes Richmond	Oct. '49
205	Blondie Hits the Jackpot	Oct. '49
217	Holiday in Havana	Oct. '49
208	Bandits of El Dorado	Oct. '49
223	The Reckless Moment	Nov. '49
224	Tokyo Joe	Nov. '49
250	Riders in the Sky	Nov. '49
211	Rusty's Birthday	Nov. '49
212	Barbary Pirate	Nov. '49
261	Renegades of the Sage	Nov. 24, '49
229	And Baby Makes Three	Dec. '49
252	Foolin' Around	Dec. '49
225	Tell It to the Judge	Dec. '49
209	Prison Warden	Dec. 8, '49
263	Frontier Outpost	Dec. 29, '49
227	All the King's Men	Jan. '50
226	The Traveling Saleswoman	Jan. '50
185	Sons of New Mexico	Jan. '50
214	Mary Ryan, Detective	Jan. 5, '50
216	Chinatown at Midnight	Jan. 19, '50
221	Jolson Sings Again	Feb. '50
232	Father is a Bachelor	Feb. '50
232	The Nevada	Feb. '50
231	Mark of the Wolf	Feb. '50
207	Trail of the Rufflers	Feb. '50
213	Girls' School	Feb. 9, '50
248	Mule Train	Feb. 22, '50
230	The Palomino	Mar. '50
206	Blondie's Hero	Mar. '50
216	Bodyhold	Mar. 21, '50
234	A Woman of Distinction	Apr. '50
236	Cargo to Capetown	Apr. '50
208	Tyrant of the Sea	Apr. 6, '50
265	Outcast of Black Mesa	Apr. 13, '50
210	Military Academy	Apr. 20, '50
238	No Sad Songs for Me	May '50
241	Frightened City	May '50
235	Kill the Umpire	May '50
245	Cowtown	May '50
203	Beauty on Parade	May 4, '50
204	Customs Agent	May 15, '50
204	Texas Dynamite	June 1, '50
204	State Penitentiary	June 8, '50
204	The Good Humor Man	June '50
204	Fortunes of Captain Blood	June '50
204	Headwind	June '50
240	Captive Girl	Not Set
207	Beware of Blondie	Not Set
207	Faust and the Devil (Ital.)	Not Set
207	In a Lonely Place	Not Set

### EAGLE LION

961	A Place of One's Own (Brit.)	Sept. '49
965	Against the Wind (Brit.)	Sept. '49
914	The Weaker Sex (Brit.)	Sept. '49
942	Once Upon a Dream (Brit.)	Sept. '49
604	Zamba	Sept. '49
906	The Story of G.I. Joe (R)	Sept. '49
007	Trapped	Oct. '49
011	The Hidden Room (Brit.)	Oct. '49
938	Letter of Introduction (R)	Oct. '49
955	The Fighting Redheads	Oct. '49
008	Spring in Park Lane (Brit.)	Nov. '49
009	Port of New York	Dec. '49
005	Cowboy and the Prizefighter	Dec. '49
013	The Gay Lady (Brit.)	Dec. '49
010	Passport to Pimlico	Dec. '49
011	I'll Be Seeing You (R)	Dec. '49
020	Never Fear	Jan. '50
017	Salt to the Devil (Brit.)	Jan. '50
014	Sarumba	Jan. '50
943	Hit the Ice (R)	Feb. '50
021	Amazing Mr. Beecham (Brit.)	Feb. '50
022	Guilty of Treason	Feb. '50
018	The Sundowners	Feb. '50
019	The Great Rupert	Mar. '50
024	Boy From Indiana	Mar. '50
063	The Fighting Stallion	Mar. '50
070	Forbidden Jungle	Mar. '50
015	The Perfect Woman (Brit.)	Apr. '50
015	Kind Hearts and Coronets (Brit.)	Apr. '50
029	Kill or Be Killed	Apr. '50
012	The Glass Mountain (Brit.)	May '50
023	The Golden Gloves Story	May '50
027	The Winslow Boy (Brit.)	May '50
032	The Jackie Robinson Story	May 16, '50
056	Twin Beds (R)	May '50
057	Getting Gertie's Garter (R)	May '50
025	The Torch	June '50
025	Eye Witness	June '50
025	High Lonesome	June '50
025	Timber Fury	June '50
030	It's a Small World	June '50
016	The Blue Lamp (Brit.)	June '50
016	The Sun Sets at Dawn	June '50
016	Golden Salamander (Brit.)	July '50
016	Naughty Ariette (Brit.)	July '50
054	Tillie's Punctured Romance (R)	July '50
055	Up in Mabel's Room	July '50
058	Abroad With Two Yanks (R)	July '50
058	Destination Moon	Aug. '50
058	Red Shoes (Brit.)	Not Set
028	Oliver Twist (Brit.)	Not Set

### FILM CLASSICS

Scarlet Street (R)	Oct. '49
Back Street (R)	Oct. '49
Project X	Oct. 4, '49
Pirates of Campi	Dec. 1, '49
Guilty Bystander	Jan. '50
The Flying Saucer	Jan. '50
Cry Murder	Jan. '50

Prod. No. Title Tradeshow or Release Date

### LIPPETT

4909	Four Days Leave	Feb. 6, '50
4913	The Wind is My Lover	Mar. '50
4913	The Vicious Years	Mar. '50
4913	Congolaise	Apr. '50
4913	Rapture	Apr. '50
4913	Good Time Girl	May 11, '50
4913	Sudan (R)	June 1, '50
4913	Arabian Nights (R)	June 1, '50
4913	One Night in the Tropics (R)	June 15, '50
4913	Naughty Nineties (R)	June 15, '50
4913	Captain Kidd (R)	June 30, '50
4913	Bridge of San Luis Rey (R)	June 30, '50
4909	Treasure of Monte Cristo	Oct. 14, '49
4913	The Dalton Gang	Oct. 21, '49
4905	Deputy Marshal	Oct. 28, '49
4913	Apache Chief	Nov. 4, '49
4903	Square Dance Jubilee	Nov. 11, '49
4913	Call of the Forest	Nov. 18, '49
4914	Red Desert	Dec. 7, '49
4915	Tough Assignment	Dec. 24, '49
4916	Hollywood Varieties	Jan. 14, '50
4917	Radar Secret Service	Jan. 28, '50
4902	Baron of Arizona	Mar. 4, '50
4919	Western Pacific Agent	Mar. 17, '50
4927	Hostile Country	Mar. 24, '50
4922	Everybody's Dancin'	Mar. 31, '50
4928	Marshal of Holdorado	Apr. 7, '50
4925	Colorado Ranger	Apr. 21, '50
4910	Operation Haylift	Apr. 28, '50
4926	Crooked River	May 5, '50
4906	Reckless X.M.	May 12, '50
4930	West of the Brazos	June 2, '50
4923	Motor Patrol	June 16, '50
4929	Fast on the Draw	June 30, '50
4911	Holiday Rhythm	Aug. 16, '50

### MGM

1	That Midnight Kiss	Sept. 2, '49
2	The Secret Garden	Sept. 9, '49
3	The Doctor and the Girl	Sept. 23, '49
4	The Red Danube	Oct. 14, '49
5	Border Incident	Oct. 28, '49
6	That Forsyte Woman	Nov. 11, '49
7	Adam's Rib	Nov. 18, '49
8	Tension	Nov. 25, '49
10	Challenge to Lassie	Dec. 16, '49
15	Johnny Eager (R)	Dec. 22, '49
11	On the Town	Dec. 30, '49
12	Malaya	Jan. 6, '50
13	Ambush	Jan. 13, '50
16	Battleground	Jan. 20, '50
9	Intruder in the Dust	Feb. 3, '50
14	East Side, West Side	Feb. 10, '50
17	Blossoms in the Dust (R)	Feb. 17, '50
18	Key to the City	Feb. 24, '50
19	Nancy Goes to Rio	Mar. 10, '50
20	Black Hand	Mar. 17, '50
21	Conspirator (Brit.)	Mar. 24, '50
22	Yellow Cab Man	Apr. 7, '50
23	Side Street	Apr. 14, '50
24	The Outriders	Apr. 21, '50
25	The Reformer & the Redhead	May 5, '50
26	Stars in My Crown	(T) May 11, '50
26	Please Believe Me	May 12, '50
27	Shyster Street	May 19, '50
28	Annie Get Your Gun	(T) May 23, '50
28	The Big Hangover	May 26, '50
29	The Asphalt Jungle	June 2, '50
30	Father of the Bride	June 9, '50
31	Skipper Surprised His Wife	June 30, '50
32	The Happy Years	July 7, '50
33	Duchess of Idaho	July 14, '50
34	Devil's Doorway	July 21, '50
35	Three Little Words	Aug. 4, '50
37	Lady Without Passport	Aug. 16, '50
38	The Miniver Story (Brit.)	Aug. 23, '50
920	Tale of the Navajos	Not Set

### MONOGRAM

4843	Haunted Trails	Sept. 4, '49
4812	Jackpot Jitters	Sept. 11, '49
4855	Roaring Westward	Sept. 18, '49
4818	Angels in Disguise	Sept. 25, '49
4805	Black Midnight	Oct. 2, '49
4856	Western Renegades	Oct. 9, '49
4821	Wolf Hunters	Oct. 30, '49
4844	Riders of the Dusk	Nov. 13, '49
4819	Masterminds	Nov. 27, '49
4865	Lawless Code	Dec. 4, '49
4807	Bomba on Panther Island	Dec. 18, '49
4845	Range Land	Dec. 25, '49
AA16	There's a Girl in My Heart	Jan. 6, '50
4901	Blue Grass of Kentucky	Jan. 23, '50
4846	Fence Riders	Jan. 29, '50
4911	Joe Palooka Meets Humphrey	Feb. 5, '50
4913	Blonde Dynamite	Feb. 12, '50
4925	West of Wyoming	Feb. 19, '50
4902	Young Daniel Boone	Feb. 26, '50
4952	Over the Border	Mar. 12, '50
4907	Killer Shark	Mar. 19, '50
4922	Square Dance Katy	Mar. 26, '50
4904	Gunslingers	Apr. 9, '50
4926	Mystery at the Burienque	Apr. 16, '50
4909	Jiggs & Maggie Out West	Apr. 23, '50
4951	Six-Gun Mesa	Apr. 30, '50
4917	Father Makes Good	May 7, '50
4914	Lucky Lovers	May 14, '50
4923	The Noose (Brit.)	May 28, '50
4912	Humphrey Takes a Chance	June 4, '50
4924	Side Show	June 18, '50
4905	Lost Volcano	June 25, '50
4919	Wolf Dog	July 6, '50
4921	County Fair	July 23, '50
4921	Silent Dust (Brit.)	Dec. 29, '50
4921	A Modern Marriage	Not Set

Prod. No. Title Tradeshow or Release Date

### PARAMOUNT

4901	Top O' the Mornin'	Sept. 5, '49
4902	Rope of Sand	Sept. 23, '49
4903	My Friend Irma	Oct. 14, '49
4904	Song of Surrender	Oct. 28, '49
4905	Chicago Deadline	Nov. 11, '49
4906	Red, Hot & Blue	Nov. 25, '49
4907	Holiday Inn (R)	Dec. 2, '49
4908	The Lady Eve (R)	Dec. 2, '49
4909	The Great Lover	Dec. 28, '49
4924	The Heiress	Dec. 28, '49
4910	Thelma Jordan	Jan. '50
4911	Captain China	Feb. '50
4912	Dear Wife	Feb. '50
4920	Beau Geste (R)	Mar. '50
4921	Lives of a Bengal Lancer (R)	Mar. '50
4915	Paid in Full	Mar. '50
4916	Captain Carey, U.S.A.	Apr. 12, '50
4917	Riding High	Apr. 12, '50
4918	No Man of Her Own	May '50
4919	So Proudly We Hail (R)	June '50
4914	Wake Island (R)	June '50
4916	The Eagle and the Hawk	May 30, '50
4923	The Lawless	July '50
4910	Tarnished	Aug. '50
4926	The Furies	Aug. '50
4927	Sunset Boulevard	Aug. '50
4927	Samson and Delilah	Not Set

\* 1st date East zone; 2nd—West zone.

### REPUBLIC

815	Post Office Investigator	Sept. 1, '49
4901	The Kid From Cleveland	Sept. 5, '49
846	Down Dakota Way	Sept. 9, '49
813	Flame of Youth	Sept. 22, '49
4902	The Fighting Kentuckian	Oct. 5, '49
868	Navajo Trail Riders	Oct. 15, '49
817	Alias the Champ	Oct. 15, '49
836	Ranger of Cherokee Strip	Oct. 15, '49
844	The Golden Stallion	Nov. 15, '49
4961	Powder River Rustlers	Nov. 25, '49
4904	Blondie Bandit	Dec. 22, '49
4907	Pioneer	Dec. 22, '49
4941	Bells of Coronado	Jan. 8, '50
4907	Unmasked	Jan. 30, '50
4962	Gummen of Abilene	Feb. 6, '50
4910	Tarnished	Feb. 27, '50
4909	Singing Guns	Feb. 27, '50
4905	Sands of Iwo Jima	Mar. 1, '50
4906	Belle of Old Mexico	Mar. 1, '50
4911	Federal Agent at Large	Mar. 12, '50
4942	Twilight in the Sierras	Mar. 22, '50
4912	House by the River	Mar. 25, '50
4963	Code of the Silver Sage	Mar. 25, '50
4913	Harbor of Missing Men	Mar. 25, '50
4972	The Vanishing Westerner	Mar. 31, '50
4961	The Arizona Cowboy	Apr. 1, '50
4916	Women from Headquarters	Apr. 1, '50
4964	Salt Lake Raiders	Apr. 1, '50
4952	Trail of the Vigilantes	Apr. 1, '50
4914	Rock Island Trail	Apr. 18, '50
4917	The Savage Horde	May 22, '50
4918	Destination Big House	June 1, '50
4918	The Avengers	June 26, '50
4918	Trigger, Jr.	June 30, '50
4918	Covered Wagon Raid	June 30, '50

### RKO-RADIO

093	Adventures of Ichabod & Mr. Toad	Oct. 1, '49
067	She Was a Yellow Ribbon	Oct. 22, '49
066	The Outlaw	Jan. 7, '50
094	Cinderella	Mar. 4, '50
963	Joan of Arc	July 29, '50

### SPECIALS

003	Easy Living	Sept. 3, '49
007	The Mysterious Desperado	Sept. 10, '49
004	Savage Splendor	Sept. 17, '49
011	Artie Fury	Oct. 1, '49
012	Masked Raiders	Oct. 15, '49
010	Strange Bargain	Oct. 22, '49
009	They Live By Night	Nov. 5, '49
068	Bride for Sale	Nov. 12, '49
061	Riders of the Range	Nov. 19, '49
014	A Dangerous Profession	Nov. 26, '49
015	The Threat	Dec. 1, '49
013	Holiday Affair	Dec. 24, '49
052	My Foolish Heart	Jan. 21, '50
069	The Man on the Eiffel Tower	Feb. 4, '50
019	Storm Over Wyoming	Feb. 8, '50
018	The Tattooed Stranger	Feb. 9, '50
070	Stromboli (Ital.)	Feb. 15, '50
020	Tarzan and the Slave Girl	Mar. 16, '50
022	Mystic Mountain	Mar. 23, '50
021	The Golden Twenties	Apr. 1, '50
073	The Capture	Apr. 8, '50
074	Wagonmaster	Apr. 22, '50
008	Woman on Pier 13	May 6, '50
064	The Secret Fury	May 20, '50
009	Our Very Own	June 17, '50
010	The White Tower	July 1, '50
010	Vendetta	Aug. 5, '50
010	Born to Be Bad	Sept. 16, '50

### SELZNICK REL. ORG.

000	The Fallen Idol (Brit.)	Nov. '49
000	The Third Man (Brit.)	Feb. '50

### 20TH CENTURY-FOX

922	Come to the Stable	Sept. '49
923	I Was a Male War Bride	Sept. '49



# ADVANCE SYNOPSSES

## and information

### DUCHESS OF IDAHO

(MGM)

PRODUCER: Joe Pasternak. DIRECTOR: Robert Z. Leonard. PLAYERS: Esther Williams, Van Johnson, John Lund, Paula Raymond, Eleanor Powell, Lena Horne, Mel Tormé.

ROMANTIC COMEDY. Morrison, attractive and wealthy railroad tycoon, knows that his secretary is in love with him. Her roommate Christine decides to trap him into admitting that he cares and follows him to Sun Valley when he goes on vacation. She plans to get him so involved romantically that he will run back to Ellen for help. However, the story is complicated when Christine falls in love with Dick, a bandleader at the same hotel. Morrison is called back to Chicago unexpectedly, but before Christine can explain the truth to Dick, Morrison returns to admit that he loves Ellen. Christine calls Ellen who comes to the hotel, where Morrison discovers the ruse. Both men are furious at the trick played on them but they finally forgive the girls, as each one gets her man.

### KILL OR BE KILLED

(Eagle Lion)

PRODUCER: Walter Jurmann. DIRECTOR: Max Nosseck. PLAYERS: Lawrence Tierney, George Coulouris, Marissa O'Brien, Rudolph Anders, Lopes DaSilva.

MELODRAMA. Warren, an American engineer in South America, is falsely charged with the murder of his employer, Huerta, and escapes from the police on a jungle steamer. Enroute he falls in love with Maria who is returning to her husband, Marek, on their plantation. Marek's partner, Sloma, in charge of the steamer, observes their attachment and forces Warren to leave the boat. He joins a jungle gang where he discovers that Sloma is the murderer of Huerta. Warren finally arrives at Marek's plantation where he finds a mute houseboy who can testify as to the actual killing. Sloma and Marek try to dispose of Warren but he foils their attempts and exposes their guilt.

### WINCHESTER '73

(Universal-Int'l)

PRODUCER: Aaron Rosenberg. DIRECTOR: Anthony Mann. PLAYERS: James Stewart, Shelley Winters, Dan Duryea, Stephen McNally, Millard Mitchell, Charles Drake, Will Geer.

MELODRAMA. The plot revolves around a rifle which was famous in the 1873 period. Lin and his friend Johnny comes to a western town looking for Dutch with whom the former has a score to settle. They meet when Lin enters a rifle contest against Dutch and wins the coveted Winchester '73. However, Dutch leaves town in a hurry, stealing the rifle. The rifle successively gets into the hands of a cardsharp, an Indian leader, and a man wanted by the police before it finally gets back to its rightful owner, Lin. By this time he catches up with Dutch and wins a sweetheart.

### FAST ON THE DRAW

(Lippert)

PRODUCER: Ron Ormond. DIRECTOR: Thomas Carr. PLAYERS: James Ellison, Russell Hayden, Fuzzy Knight, Raymond Hatton, Betty Adams, Judy Webster, Tom Tyler.

MELODRAMA. Ellison, whose parents are killed by outlaws, grows up to become a champion Rodeo rider and crack shot. However,

when tested by a bandit holdup he is judged a coward and leaves town with his pal Lucky. Enroute he stages a daring rescue of a young lady during another holdup, winning the gratitude of the girl and the townspeople. They make him a marshal against his will to pursue an outlaw whose identity is unknown. When Lucky is wounded after another robbery Ellison discovers that the outlaw is the same one who murdered his parents. He trails him to his hideout and single-handed captures the outlaw's whole gang.

### THIS SIDE OF THE LAW

(Warner Brothers)

PRODUCER: Saul Elkins. DIRECTOR: Richard Bare. PLAYERS: Viveca Lindfors, Kent Smith, Janis Paige, Robert Douglas, John Alvin.

MELODRAMA. Kent, a vagrant, is bailed out of jail by Douglas, an attorney, who engages him to impersonate a missing millionaire, whose reappearance is necessary to the distribution of a \$3,000,000 estate. Kent's masquerade involves fooling the millionaire's wife, his brother, and his brother's wife, all of which involves participating in a triangle situation, but he is successful at it until Douglas, wishing to be rid of him, sets machinery in action which culminates in murder and attempted murder. Kent digging his way out of a supposedly fatal entombment to bring about justice for all.

### CROOKED RIVER

(Lippert)

PRODUCER: Ron Ormond. DIRECTOR: Thomas Carr. PLAYERS: James Ellison, Russell Hayden, Fuzzy Knight, Raymond Hatton, Betty Adams, Judy Webster.

MELODRAMA. Ellison, riding across the desert, parts from his mother and father to scout water. They are attacked by outlaws and killed and he swears to avenge them. Later, Ellison becomes a deputy and while intervening in a holdup shoots one of the bandits and then tracks the gang to their hideout. Winning the confidence of the outlaw leader, Hayden, Ellison is sent into town with the wounded man to report to the sheriff. Back at the hideout one of the gang decides to throw something at Ellison's friend to blind him, but Ellison arrives just in time. The guilty man escapes but Ellison tracks him down and discovers in the interim that the former is the murderer of his parents. His revenge is complete when Hayden disposes of the outlaw himself.

### TYRANT OF THE SEA

(Columbia)

PRODUCER: Sam Katzman. DIRECTOR: Lew Landers. PLAYERS: Ron Randell, Rhys Williams, Valentine Perkins.

HISTORICAL DRAMA. In 1803 Napoleon is turning his eyes toward England and world domination with the only obstacle the British Navy. The Admiralty learning that Napoleon has assembled an invasion fleet decides to send out one of their vessels to destroy it under cover of fog. Forced out of retirement, ruthless, temperamental Capt. Blake is put in command. He wields his authority with sadistic fury until an epidemic of scurvy threatens the crew. When he refuses to go to shore for more provisions they rebel. Mutiny and insubordination of officers result but are stopped by the appearance of a French flagship. Forgetting their personal grievances the men join in a furious attack on the boat, board it successfully and cover themselves with glory when they destroy the invasion attempt.

### BRIGHT LEAF

(Warner)

PRODUCER: Henry Blanke. DIRECTOR: Michael Curtiz. PLAYERS: Gary Cooper, Jack Carson, Lauren Bacall, Patricia Neal.

MELODRAMA. Royle returns to a southern town in 1894 from which he and his father had been forced to leave by Singleton, biggest tobacco grower there. Royle aims to marry Singleton's daughter Margaret and gain possession of their fabulous mansion "Bright Leaf." He gets financing from Sonia, an old sweetheart, and goes into competition with Singleton. Eventually, driven out of business, Singleton commits suicide and Margaret marries Royle. When they return from their honeymoon Royle discovers that she has provided the government with the information necessary to break his monopoly and is out to ruin him. In a frenzy Royle evicts her from their home, accidentally setting fire to it. After it burns to the ground he returns to the scene of his boyhood and Sonia follows.

### GUNSLINGERS

(Monogram)

PRODUCER-DIRECTOR: Wallace Fox. PLAYERS: Whip Wilson, Andy Clyde, Reno Browne.

MELODRAMA. Cramer is accused of cattle rustling and convicted on the testimony of a rancher and the town marshal, both members of a local criminal gang. Cramer's friend Whip, knowing he is innocent, rescues him from the mob and hides him. Through the help of the local telephone operator who gives Whip some important information, he gets evidence on one of the gang. The gang kills this henchman and attempts to pin the murder on Whip. But Whip escapes from their ambush, gets a confession from another member of the gang and precipitates the arrest of all of them.

### OVER THE BORDER

(Monogram)

PRODUCER-DIRECTOR: Wallace Fox. PLAYERS: Johnny Mack Brown, Myron Healey, Marshall Reed, Mike Ragan.

MELODRAMA. Bart and Duke and a henchman hold up a company's payroll but are foiled by the company's guard, Johnny, following on horseback. Bart and Duke report their failure to the angry Jeff who is engineering a deal for the trio to buy silver bars from Mexico and smuggle them in to sell for a higher price in the United States. Bart and Duke hold up the former's uncle, a Wells Fargo agent, and when he is killed Bart denies his part in the murder. However, a clue left by Bart points to his guilt and Johnny eventually helps to prove it. After a quarrel over the stolen money Bart is killed by Jeff who takes the money to the nearby Mexican border to pay for the expected shipment of silver, but is apprehended by the sheriff's posse, as are the rest of the gang.

### MY FRIEND IRMA GOES WEST

(Paramount)

PRODUCER: Hal Wallis. DIRECTOR: Hal Walker. PLAYERS: Marie Wilson, John Lund, Diana Lynn, Dean Martin, Jerry Lewis, Corinne Calvet, Charles Evans, Lloyd Corrigan, Allan Nixon.

COMEDY. This is a sequel to "My Friend Irma" and the characters remain the same. Al is still unemployed; Jane still has ideas about show business for her boy friend Steve; Steve and Seymour are still partners and Irma remains her unpredictable self. Al lands Steve a singing job on a television show which is seen by a Hollywood producer. He signs Steve to a long term movie contract and Irma and her friends start for the coast. However, when they discover that the "producer" is, in reality, an escaped lunatic, matters are considerably complicated. They end up in Las Vegas, Irma is kidnapped by a gang of ruthless criminals and a hectic chase ensues, before the happy ending.



# SHORT SUBJECTS CHART

## index to reviews, synopses

Prod. No. Title Rel. Date P.D. Page

### COLUMBIA

#### ALL-STAR COMEDIES

2411	Waiting in the Lurch (15%)	9-8-49	115
2421	Super Wolf (16)	10-13-49	171
2422	What Happen? (16%)	11-10-49	171
2412	Let Down Your Aerial (17)	11-17-49	190
2423	French Fried Frolic (18%)	12-8-49	191
2413	His Battling Beauty (18)	1-12-50	198
2424	Hold That Monkey (16)	2-16-50	247
2414	Dizzy Yardbird (16%)	3-9-50	279
2415	Marinated Mariner (16)	3-30-50	279
2425	Nursery Behave (16)	5-11-50	279

#### JOLLY FROLICS (color)

2501	Ragtime Bear (7)	9-29-49	155
2502	Punchy de Leon (6%)	1-12-50	207
2503	Spellbound Hound (7)	3-16-50	263

#### FILM NOVELTIES

2901	Yukon Canada (10)	12-22-49	191
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#### COMEDY FAVORITES (Reissues)

2431	Three Blonde Mice (16)	9-29-49	190
2432	The Spook Speaks (18)	10-20-49	191
2433	Love In Gloom (19)	12-15-49	155
2434	Calling All Curbins (10)	2-9-50	223

#### STOOGIE COMEDIES

2401	Malice In the Palace (16)	9-1-49	107
2402	Vagabond Loaders (16)	10-6-49	155
2403	Dunked in the Deep (17)	11-3-49	190
2404	Punchy Cowpunchers (17)	1-5-50	207
2405	Hugs and Mugs (17)	2-2-50	223
2406	Dopey Dicks (15%)	3-2-50	247
2407	Love at First Bite (16)	5-4-50	279

#### COLOR FAVORITES (Reissues)

2601	The Foxy Pup (7)	9-1-49	115
2602	Window Shopping (7%)	10-6-49	190
2603	Happy Tots (7)	11-3-49	191
2604	Hollywood Sweetstakes (8)	12-1-49	171
2605	Poor Elmer (8)	12-29-49	191
2606	Ye Olde Swap Shoppe (8)	1-19-50	207
2607	Kangaroo Kid (7%)	2-2-50	223
2608	Tom Thumb's Brother (7)	3-23-50	279
2609	The Wise Owl (7)	5-4-50	279

#### CANDID MICROPHONE

2551	Candid Microphone No. 1 (9)	10-27-49	191
2552	Candid Microphone No. 2 (11)	12-29-49	191
2553	Candid Microphone No. 3 (10%)	2-23-50	239
2554	Candid Microphone No. 4 (10%)	4-20-50	279

#### THE MOVIES AND YOU

2999	The Sound Man (10)	1-19-50	207
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#### CAVALCADE OF BROADWAY

2651	Cafe Society (11)	11-17-49	171
2652	Blue Angel (10%)	1-26-50	223
2653	Village Barn (10)	4-27-50	279

#### THRILLS OF MUSIC

2952	Miquelito Valdez & Orch. (10)	9-22-49	190
2951	Ina Ray Hutton (9)	1-5-50	190

#### SCREEN SNAPSHOTS

2851	Spin That Platter (11)	9-15-49	155
2852	Motion Picture Mothers Inc. (9)	10-13-49	207
2853	Hollywood Rodeo (9%)	11-17-49	190
2854	Disc Jockeys U.S.A. (10)	12-15-49	191
2855	The Great Showman (10)	1-26-50	223
2856	It Was Only Yesterday (10)	3-9-50	263
2857	Meet the Winners (10)	4-26-50	279
2858	Famous Cartoonists (9%)	5-25-50	279

#### WORLD OF SPORTS

2801	Horseshoe Wizardry (9)	9-22-49	155
2802	Winter Capers (9)	10-27-49	171
2803	World Champion Hot Drivers (9%)	11-24-49	191
2804	Racing Headliners (8%)	1-5-50	191
2805	King Archer (9)	2-23-50	239
2806	The Ransin' Match of the Century (9)	3-30-50	279
2807	College Sports Parade (9)	4-20-50	279
2808	Clown Prince of Golf (8%)	5-25-50	279

### M-G-M

#### FITZPATRICK TRAVELTALKS (Color)

T-111	From Liverpool to Stratford (9)	9-10-49	43
T-112	Glimpses of Old England (9)	10-8-49	115
T-113	In Old Amsterdam (9)	11-12-49	171
T-114	A Wee Bit of Scotland (10)	12-17-49	239
T-115	Land of Tradition (9)	1-21-50	239
T-116	Colorful Holland (9)	3-4-50	279
T-117	Pastoral Panoramas (9)	4-15-50	279

#### PETE SMITH SPECIALTIES

S-151	Water Trix (10)	11-5-49	130
S-152	How Come (10)	11-19-49	146
S-153	We Can Dream, Can't We? (9)	12-3-49	239
S-154	Sports Oddities (9)	12-31-49	239
S-155	Pest Control (8)	1-14-50	239

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor. (R) Indicates a reissue. (For full listing of subjects in the 1948-49 season, see pages 4734-4735, issue of August 27, 1949.)

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S-156	Crashing the Movies (8)	1-28-50	239
S-157	Wrong Son (10)	4-8-50	279
S-158	Did'a Know? (8)	5-6-50	279

#### M-G-M TECHNICOLOR CARTOONS

W-131	Cat and the Mermouse (8)	9-3-49	50
W-132	Little Rural Riding Hood (6)	9-17-49	115
W-133	Love That Pup (8)	10-1-49	115
W-134	Jerry's Diary (7)	10-22-49	139
W-135	Out-Foxed (8)	11-5-49	139
W-136	Tennis Chumps (7)	12-10-49	239
W-137	Counterfeit Cat (7)	12-24-49	239
W-138	Little Quacker (7)	1-7-50	239
W-139	Saturday Evening Puss (7)	1-19-50	239
W-140	Why Play Leap Frog (9)	2-4-50	239
W-141	Texas Tom (7)	3-11-50	263
W-142	Jerry & the Lion (7)	4-8-50	279

#### GOLD MEDAL REPRINT CARTOONS

W-161	The Lonesome Mouse (c)	11-26-49	171
W-162	Baby Puss (7)	3-7-50	307
W-163	The Uninvited Pest (7)	4-29-50	307
W-164	Yankee Doodle Mouse (7)	5-1-50	307

### PARAMOUNT

#### CHAMPION (Reissues)

Z9-1	Busy Little Bears (10)	10-7-49	107
Z9-2	Suddenly It's Spring (10)	12-2-49	171
Z9-3	Breazy Little Bears (11)	2-3-50	231
Z9-4	Gilly Goose (10)	3-10-50	279
Z9-5	Three Bears in a Boat (10)	4-7-50	303
Z9-6	Yankee Doodle Donkey (8)	5-5-50	307

#### POPEYE (Color)

E8-8	Silly Hill Billy (7)	9-9-49	43
E9-1	Barking Dogs Don't Bite (7)	10-28-49	107
E9-2	The Fly's Last Flight (7)	12-23-49	171
E9-3	How Green Is My Spinach (7)	1-27-50	191
E9-4	Gym Jam (7)	3-17-50	279
E9-5	Bench Peach (7)	5-12-50	307
E9-6	Jitterbug Jive (7)	6-23-50	307

#### SPORTLIGHTS

R8-10	Running the Keys (10)	9-16-49	43
R9-1	Water Speed (10)	10-21-49	98
R9-2	The Husky Parade (10)	12-9-49	107
R9-3	Aquatic House Party (9)	12-21-49	239
R9-4	Farther Down East (10)	1-20-50	198
R9-5	Wild Goose Chase (10)	2-24-50	247
R9-6	Start 'Em Young (10)	4-14-50	303
R9-7	Down Stream Highway (9)	6-2-50	307

#### NOVELTOONS (Color)

P9-1	Leprechaun's Gold (10)	10-14-49	82
P9-2	Song of the Birds (8)	11-18-49	107
P9-3	Land of the Lost Jewels (10)	1-6-50	191
P9-4	Quack A-Doodle-Do (7)	3-3-50	247
P9-5	Teacher's Pest (7)	3-31-50	279
P9-6	Tarts and Flowers (7)	5-26-50	307
P9-7	Ups an' Downs Derby (7)	6-9-50	307

#### PACEMAKERS

K8-11	Tom Ewell in the Football Fan (11)	9-8-49	43
K8-12	Strawhat Cinderella (11)	9-23-49	50
K9-1	Tom Ewell in Caribbean Capers (10)	11-11-49	107
K9-2	Young Doctor Sam (10)	12-30-49	191
K9-3	Tom Ewell in the Rhumba Seat (10)	2-10-50	239
K9-4	Sing Me Goodbye (10)	4-21-50	307

#### SCREEN SONGS (Color)

X8-11	Marriage Vows (7)	9-16-49	59
X8-12	The Big Flameup (7)	9-30-49	43
X9-1	Strolling Thru the Park (8)	11-4-49	107
X9-2	The Big Drip (8)	11-25-49	107
X9-3	Snow Foolin' (7)	12-16-49	171
X9-4	Blue Hawaii (7)	1-13-50	198
X9-5	Detouring Thru Maine (10)	2-17-50	239
X9-6	Shorstein's Bread (7)	3-24-50	279
X9-7	Win, Place and Showback (8)	4-28-50	303
X9-8	Jingle, Jangle, Jungle (7)	5-19-50	307
X9-9	Heap, Hep Injuns (7)	6-30-50	307

### REPUBLIC

#### IMPOSSIBLE CARTOONS (Color)

883	Bungle in the Jungle (8)	5-15-49	59
884	Romantic Rombola (8)	6-15-49	4683

#### THIS WORLD OF OURS (Truecolor)

4975	Norway (9)	3-15-50	307
4976	Denmark (9)	6-1-50	307
4977	Sweden (9)	7-15-50	307

### RKO

#### WALT DISNEY CARTOONS (Color)

04,101	All in a Nutshell (7)	9-2-49	43
04,102	Goofy Gymnastics (6)	9-23-49	82
04,103	The Greener Yard (7)	10-14-49	139
04,104	Sheep Dog (7)	11-4-49	139
04,105	Slide, Donald, Slide (7)	11-25-49	139
04,106	Toy Tinklers (8)	12-16-49	171
04,107	Pluto's Heart Throb (7)	1-6-50	179
04,108	Lion Around (7)	1-20-50	207
04,109	Pluto and the Gopher (6)	2-10-50	223
04,701	Lonesome Ghosts (8)	10-26-49	139
04,702	Farmyard Symphony (8)	12-30-49	179
04,703	How to Ride a Horse (8)	2-24-50	247
04,110	The Brave Engineer (8)	3-3-50	247
04,111	Crazy Over Daisy (8)	3-24-50	247
04,112	Barnyard Skins (8)	4-7-50	303
04,704	Funny Little Bunnies (8)	4-21-50	307
04,113	Trailer Horn (6)	4-28-50	303

#### THE PAL SERIES

03,201	Dog of the Wild (21)	10-7-49	82
03,202	Pal, Canine Detective (22)	2-17-50	223

#### SPECIAL

03,301	The Boy and the Eagle (15)	9-30-49	4731
03,302	Football Headliners of 1949 (17)	12-9-49	171
03,303	Basketball Headliners of 1950 (15)	4-21-50	303

#### SPORTSCOPE

04,301	Prize Fighter (8)	9-23-49	82
04,302	Australian Surf Masters (8)	10-21-49	139
04,303	Diamond Showcase (9)	11-18-49	139
04,304	Auto Aids (8)	12-16-49	171
04,305	Barnyard Skins (8)	1-13-50	207
04,306	Sports' Best (9)	2-10-50	239
04,307	New Zealand Rainbow (8)	3-10-50	279
04,308	Horse Show (8)	4-7-50	307

#### LEON ERROL COMEDIES

03,701	Sweet Cheat (17)	10-28-49	107
03,702	Shocking Affair (15)	12-23-49	171
03,703	Iron Ponies (8)	2-17-50	239
03,704	My Fine Feathered Friend (17)	4-14-50	279

#### COMEDY SPECIALS

03,401	Prize Maid (18)	9-23-49	75
03,402	Barfash Romeo (16)	11-25-49	107
03,403	Groan and Grunt (17)	1-20-50	279
03,404	Put Some Money in the Pot (17)	3-17-50	223
03,405	Waiting for Baby (19)	5-12-50	307

#### SCREENLINERS

04,201	Plane Rhythm (8)	9-8-49	67
04,202	Hands of Talent (9)	10-7-49	82
04,203	Iron Ponies (8)	11-4-49	139
04,204	Square Dance Tonight (9)	12-2-49	171
04,205	Harbor Lady (8)	12-30-49	179
04,206	Stars of Yesterday (9)	1-27-50	207
04,207	Audition for August (9)	2-24-50	239
04,208	Wonders Down Under (8)	3-24-50	303

#### TRU-LIFE ADVENTURES (Color)

93,602	Beaver Valley (27)	Not Set	.....
93,603	Eskimo Family (27)	Not Set	.....

#### THIS IS AMERICA

03,101	Holiday for Danny (17)	9-16-49	19
03,102	Spotlight on Mexico (16) .....	10-14-49	66
03,103	State Trooper (16) ....	11-11-49	99

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.....	Melodies Reborn (10).....	12-2-49	171	.....	LANTZ TECH. CARTUNES (Reissues)	.....	.....	6504	Let's Go Boating (10).....	1-21-50	170	6402	So You Want to Be An Actor (10).....	12-3-49	139
.....	Cherished Melodies (10).....	12-31-49	171	4332	Cow Cow Boogie (7).....	9-19-49	155	6505	That's Gully (10).....	2-18-50	214	6403	So You Want to Throw a Party (10).....	2-4-50	223
.....	Southern Acapella (9).....	1-27-50	171	4333	The Serowball (7).....	10-17-49	155	6506	This Sporting World (10).....	3-25-50	247	6404	So You Think You're Not Guilty (10).....	4-15-50	.....
.....	Memorable Gens (9).....	3-17-50	171	5321	A-Hunting We Will Go (7).....	11-7-49	191	.....	Alpine Champions (10).....	5-6-50	.....	.....	.....	.....	.....
.....	Tunes That Live (9).....	4-14-50	.....	5322	Kittens Mittens (7).....	12-5-49	191	.....	SPORTS NEWS REVIEWS	.....	.....	.....	.....	.....	.....
.....	Glory Filled Spirituals (10).....	5-12-50	.....	5323	Jolly Little Elves (7).....	1-2-50	191	5606	Spills & Chills (10).....	9-16-49	2	.....	.....	.....	.....
<b>UNIVERSAL-INTERNAT'L</b>				5324	Under the Spreading Blacksmith's Shop (7).....	1-30-50	207	.....	BLUE RIBBON CARTOONS (Color) (Reissues)	.....	.....	.....	.....	.....	.....
.....	VARIETY VIEWS	.....	.....	5325	Barber of Seville (7).....	2-13-50	.....	6301	Tom Thumb in Trouble (7).....	9-23-49	67	.....	.....	.....	.....
4347	Beauty & the Beach (9).....	9-5-49	190	5326	Mother Goose on the Loose (7).....	3-6-50	231	.....	Farm Frolics (7).....	10-14-49	107	6801	U. S. Calif. Band & Glee Club (10).....	9-16-49	75
4348	You Don't Say! (9).....	10-3-49	155	5328	Boogie Woogie Sioux (7).....	5-8-50	.....	6302	The Hep Cat (7).....	11-12-49	139	6802	Emil Coleman & Orch. (10).....	12-3-49	139
5341	Boundaries Unlimited (10).....	11-2-49	193	5329	The Beach Nut (7).....	6-12-50	.....	6303	Toy Trouble (7).....	12-31-49	179	6803	40 Boys and a Song (10).....	1-14-50	179
5342	Breaking the Tape (9).....	12-12-49	199	5330	Egg Cracker Suite (7).....	7-17-50	.....	6304	My Favorite Duck (7).....	1-28-50	179	6804	Bob Wills & His Texas Playboys (10) (R).....	2-11-50	207
5343	Future Skippers (10).....	1-30-50	207	5331	Toyland Premiere (7).....	8-14-50	.....	6305	The Sheepish Wolf (7).....	3-4-50	247	6805	Hit Parade of the Gay Nineties (10) (R).....	4-1-50	307
5344	Progress Island (10).....	3-13-50	.....	5332	Pass the Biscuits Mirandy (7).....	9-11-50	.....	6306	Double Chaser (7).....	3-25-50	247	6806	Leo Reisman & Orch. (9).....	5-27-50	.....
.....	NAME-BAND MUSICALS	.....	.....	5333	Ski for Two (7).....	10-16-50	.....	6307	Fifth Column Mouse (7).....	4-22-50	.....	6807	Matty Malneck & Orch. (10).....	6-24-50	.....
4311	Russ Morgan & Orch. (15).....	9-7-49	115	.....	TWO REEL SPECIALS	.....	.....	6308	Inki & the Lion (7).....	5-20-50	.....	.....	.....	.....	.....
4312	Skinny Ennis & Orch. (15).....	9-28-49	139	5202	The Tiny Terrors Make Trouble (17).....	1-18-50	198	6309	Tick Tock Tuckered (7).....	6-3-50	.....	6101	Pigskin Passes (20).....	9-9-49	43
4313	Rhythm of the Mambo (15).....	10-26-49	163	5201	Thundering Halls (17).....	4-50	.....	.....	MERRIE MELODIES CARTOONS (Color)	.....	.....	6102	Calling All Girls (20).....	11-26-49	139
5301	Herman's Herd (15).....	11-2-49	163	<b>WARNER - VITAPHONE</b>				5712	Dough for the Do-Do (7).....	9-2-49	43	6103	The Grass Is Always Greener (20).....	1-7-50	179
5302	Lionel Hampton & Orch. (15).....	12-7-49	190	<b>VITAPHONE NOVELTY</b>				5715	Swallow the Leader (7).....	10-14-49	107	6104	Vaudeville Days (20) (R).....	2-25-50	223
5303	Freddie Slack & Orch. (15).....	1-4-50	198	6601	Horse & Buggy Days (10).....	10-21-49	82	5716	Bye Bye Blue Beard (7).....	10-21-49	107	6105	Double Foul (20).....	4-29-50	.....
5304	Ethel Smith & Henry King Orch. (15).....	2-1-50	207	6602	A-Speed on the Deep (10).....	12-24-49	179	5717	For Sentimental Reasons (7).....	11-12-49	130	<b>SERIALS</b>			
5305	Sweet Serenade (15).....	3-1-50	279	6604	Hands Tell the Story (10).....	2-4-50	214	5718	Hippety-Hopper (7).....	11-19-49	139	<b>COLUMBIA</b>			
5306	Sketch Henderson & Orch. (15).....	4-19-50	303	6605	Sitzmarks the Spot (10).....	3-11-50	279	6701	Bear Feat (7).....	12-10-49	171	1160	Great Adventures of Wild Bill Hickok (R) (15 episodes).....	9-8-49	50
5307	King Cole Trio & Benny Carter Orch. (15).....	5-17-50	.....	.....	TECHNICOLOR SPECIALS	.....	.....	6702	A Ham in a Role (7).....	12-31-49	179	2120	Adventures of Sir Galahad (15 chapters).....	12-22-49	155
4357	The Girl From Gunsight (25).....	9-15-49	67	6001	Trailin' West (20).....	9-30-49	75	6703	Home, Sweet, Home (7).....	1-14-50	179	2140	Cody of the Pony Express (15 chapters).....	4-6-50	279
4358	The Peas Pistol (26).....	10-27-49	155	6002	Junete Terror (20).....	11-5-49	107	6704	Boobs in the Woods (7).....	1-28-50	207	.....	Atom Man vs. Superman (15 chapters).....	6-50	307
3351	Coyote Canyon (26).....	11-17-49	191	6003	Snow Carnival (20).....	12-17-49	171	6705	The Lion's Busy (7).....	2-18-50	207	<b>REPUBLIC</b>			
3352	South of Santa Fe (26).....	12-22-49	191	6004	Women of Tomorrow (18).....	3-18-50	214	6706	The Scarlet Pumpernickel (7).....	3-4-50	247	803	King of the Rocket Men (10).....	10-29-49	75
3353	The Fargo Phantom (24).....	2-9-50	223	6005	Danger Is My Business (20).....	4-8-50	307	6707	Strife With Father (7).....	4-1-50	295	4981	The James Brothers of Missouri (12 chapters).....	1-21-50	190
3354	Gold Strike (25).....	3-30-50	303	6006	Pony Express Days (19).....	5-13-50	.....	6708	The Hypo-chondri-cat (7).....	4-15-50	.....	4982	Radar Patrol vs. Spy Ring (12 chapters).....	4-15-50	279
3355	Rustler's Ransom (25).....	5-18-50	303	6007	Give Me Liberty (22).....	6-10-50	.....	6709	The Lopho-chondri-cat (7).....	5-6-50	.....	<b>TRADING POST (RKO)</b>			
3356	Western Courage (25).....	7-6-50	.....	.....	SPORTS PARADE (Color)	.....	.....	.....	"BUGS BUNNY" SPECIALS (Color)	.....	.....	<b>ATOM MAN vs. SUPERMAN (Columbia)</b>			
<b>SING AND BE HAPPY SERIES</b>				5513	Hunting the Fox (10).....	9-2-49	43	5723	Frigid-Hare (7).....	10-7-49	82	<b>SERIAL</b>			
4388	Sailing With a Song (10).....	10-3-49	155	6501	The Little Archer (10).....	10-7-49	107	5724	Which is Witch (7).....	12-3-49	139	<b>THE NEW COLUMBIA FEATURE SERIAL BRINGS THE POPULAR SUPERMAN OF THE MAGAZINE AND COMIC STRIPS TO THE SCREEN WITH FIFTEEN CHAPTERS OF EXCITING SUPERMAN FEATS. IT IS ADAPTED FROM THE SUPERMAN RADIO PROGRAM. LUTHOR (LYLE TALBOT), TELEVISION GENIUS, IS SECRETLY THE ATOM MAN, VILLAINOUS AND MYSTERIOUS SCIENTIST WHO IS DETERMINED TO IMPOSE HIS EVIL WILL UPON THE SEEMINGLY HELPLESS CITY OF METROPOLIS THROUGH THE USE OF AN IMPOSING ARRAY OF SCIENTIFIC WEAPONS. PERRY WHITE (PIERRE WATKIN), EDITOR OF THE DAILY PLANET, ASSIGNS REPORTERS CLARK KENT, WHO IS REALLY SUPERMAN; LOIS LANE (NOEL NEILL) AND JIMMY OLSEN (TOMMY BOND) TO COVER THE SECRET DEMON'S EVIL DOINGS. FOR A LONG WHILE, THE ATOM MAN MAKES GOOD HIS THREATS WITH HIS CREW OF CUTTHROATS AND ARSENAL OF SECRET ATOMIC WEAPONS. TIME AND AGAIN, HOWEVER, SUPERMAN MANAGES, WITH HIS SUPER-HUMAN STRENGTH AND X-RAY POWERS, TO RESCUE THE CITY FROM DESTRUCTION. SUPERMAN FINALLY IDENTIFIES LUTHOR AS THE ATOM MAN, BRINGING HIM TO JUSTICE AND SAVING THE CITY. SPENCER BENNET DIRECTED; SAM KATZMAN IS THE PRODUCER.</b>			
5381	My Favorite Girl (9).....	11-7-49	239	6502	Kings of the Rockies (10).....	11-19-49	139	5725	Rabbit Hood (7).....	12-24-49	171	<b>Release date, April 28, 1950 15 minutes</b>			
5382	Songs of the Range (10).....	12-26-49	179	6503	Happy Holidays (10).....	12-10-49	171	5726	Hurdy-Gurdy Hare (7).....	1-21-50	179	<b>THIS WORLD OF OURS (Republic)</b>			
5383	Dream Dust (8).....	2-20-50	223	.....	SING ME GOODBYE (Paramount)	.....	.....	5727	Muttiny on the Bunny (7).....	2-11-50	223	<b>The following two short subjects are the first in a series of six travelogues in Trucolor to be released by Republic. They deal with the countries of Norway and Denmark and feature the living habits of the respective peoples. The film shows numerous places of interest in both these countries noted for their democratic ideas and independence of spirit. The photography is supplemented by appropriate commentary.</b>			
5384	Sing Your Thanks (10).....	4-3-50	.....	.....	Pacemaker (K9-4)	.....	.....	5728	Homeless Hare (7).....	3-11-50	247	<b>NORWAY (1975)</b>			
5385	Harmony Hall (10).....	5-29-50	.....	.....	This is a musical biography of radio and nightclub singer, Kitty Kallen. Kitty sings several popular tunes in her own particular fashion while Myron McCormick of "South Pacific" portrays a music publisher and tells her story.	.....	.....	5729	Big House Bunny (7).....	4-22-50	307	<b>Release date, March 15, 1950 9 minutes</b>			
<b>DANGER IS MY BUSINESS (Warner)</b>				.....	Release date, April 21, 1950 10 minutes	.....	.....	6722	What's Up Doc? (7).....	6-17-50	.....	<b>DENMARK</b>			
<b>Technicolor Special (6005)</b>				.....	<b>FUNNY LITTLE BUNNIES (RKO)</b>	.....	.....	.....	JOE McDOAKES COMEDY	.....	.....	<b>Release date, June 1, 1950 9 minutes</b>			
<b>Ross Allen, fearless live animal hunter, demonstrates methods of capturing wild animals in the treacherous Everglades of Florida. Some of the highlights of the film are a wrestling match between a man and an alligator, the roping of a wildcat and trapping of a bear.</b>				.....	Walt Disney Cartoon (04,704)	.....	.....	6401	So You Want to Get Rich Quick (10).....	10-28-49	107	<b>Release date, April 8, 1950 20 minutes</b>			
<b>Release date, April 8, 1950 20 minutes</b>				.....	"Funny Little Bunnies" in Technicolor is an entertaining cartoon showing a group of happy little bunnies in a kind of assembly-line turnout of Easter eggs from the time the chicken lays the egg to the finished product distributed to all parts of the world from the Easter egg factory.	.....	.....	<b>HORSE SHOW (RKO)</b>				<b>ATOM MAN vs. SUPERMAN (Columbia)</b>			
<b>BIG HOUSE BUNNY (Warner)</b>				.....	Re-Release date, April 21, 1950 8 minutes	.....	.....	<b>Sportscope (04,308)</b>				<b>The new Columbia feature serial brings the popular Superman of the magazine and comic strips to the screen with fifteen chapters of exciting superman feats. It is adapted from the Superman Radio Program. Luthor (Lyle Talbot), television genius, is secretly the Atom Man, villainous and mysterious scientist who is determined to impose his evil will upon the seemingly helpless city of Metropolis through the use of an imposing array of scientific weapons. Perry White (Pierre Watkin), editor of the Daily Planet, assigns reporters Clark Kent, who is really Superman; Lois Lane (Noel Neill) and Jimmy Olsen (Tommy Bond) to cover the secret demon's evil doings. For a long while, the Atom Man makes good his threats with his crew of cutthroats and arsenal of secret atomic weapons. Time and again, however, Superman manages, with his super-human strength and X-Ray powers, to rescue the city from destruction. Superman finally identifies Luthor as the Atom Man, bringing him to justice and saving the city. Spencer Bennet directed; Sam Katzman is the producer.</b>			
<b>Bugs Bunny Special (6721)</b>				.....	Release date, April 7, 1950 8 minutes	.....	.....	<b>THE UNINVITED PEST (MGM)</b>				<b>Release date, June 1950 15 chapters</b>			
<b>Bugs Bunny escapes the hunters but makes a wrong turn and lands in Sing-Song Prison. The tough guard puts Bugs to work on the rockpile. But with his usual resourcefulness it is no time at all before Bugs has turned the tables and—guess who ends up on the rockpile!</b>				.....	Gold Medal Reprint Cartoon (W-163)	.....	.....	<b>Barney Bear tries to hibernate as all good bears are wont to do. His slumbers are interrupted, however, by a pesky red squirrel who complicates his life.</b>				<b>Release date, April 29, 1950 7 minutes</b>			
<b>Release date, April 22, 1950 7 minutes</b>				.....	<b>BABY PUSS (MGM)</b>	.....	.....	<b>Gold Medal Reprint Cartoon (W-162)</b>				<b>Tom gets dressed up in baby clothes against his will and much to the delight of Jerry, who proceeds to take advantage of the situation and enjoy his friend's discomfort.</b>			
<b>HIT PARADE OF THE GAY NINETIES (Warner)</b>				.....	Release date, not set 7 minutes	.....	.....	<b>Gold Medal Reprint Cartoon (W-162)</b>				<b>Release date, not set 7 minutes</b>			
<b>Melody Master Band (6805)</b>				.....	.....	.....	.....	<b>Tom gets dressed up in baby clothes against his will and much to the delight of Jerry, who proceeds to take advantage of the situation and enjoy his friend's discomfort.</b>				<b>Release date, not set 7 minutes</b>			
<b>The Gay Nineties with its famous vaudeville scenes and old song favorites are recreated in this re-released subject. To appropriate backgrounds, the soloists and male chorus sing out with "The Bowery," "When You Were Sweet Sixteen," "The Band Played On" and many other old song hits. Featured in the film is an old-fashioned clog dance.</b>				.....	.....	.....	.....	<b>Release date, not set 7 minutes</b>				<b>Release date, not set 7 minutes</b>			
<b>Re-Release date, April 1, 1950 10 minutes</b>				.....	.....	.....	.....	<b>Release date, not set 7 minutes</b>				<b>Release date, not set 7 minutes</b>			

(Continued from page 303)

**THIS WORLD OF OURS (Republic)**

The following two short subjects are the first in a series of six travelogues in Trucolor to be released by Republic. They deal with the countries of Norway and Denmark and feature the living habits of the respective peoples. The film shows numerous places of interest in both these countries noted for their democratic ideas and independence of spirit. The photography is supplemented by appropriate commentary.

**NORWAY (1975)**

Release date, March 15, 1950 9 minutes

**DENMARK**

Release date, June 1, 1950 9 minutes

**DANGER IS MY BUSINESS (Warner)**

Technicolor Special (6005)

Ross Allen, fearless live animal hunter, demonstrates methods of capturing wild animals in the treacherous Everglades of Florida. Some of the highlights of the film are a wrestling match between a man and an alligator, the roping of a wildcat and trapping of a bear.

Release date, April 8, 1950 20 minutes

**BIG HOUSE BUNNY (Warner)**

Bugs Bunny Special (6721)

Bugs Bunny escapes the hunters but makes a wrong turn and lands in Sing-Song Prison. The tough guard puts Bugs to work on the rockpile. But with his usual resourcefulness it is no time at all before Bugs has turned the tables and—guess who ends up on the rockpile!

Release date, April 22, 1950 7 minutes

**HIT PARADE OF THE GAY NINETIES (Warner)**

Melody Master Band (6805)

The Gay Nineties with its famous vaudeville scenes and old song favorites are recreated in this re-released subject. To appropriate backgrounds, the soloists and male chorus sing out with "The Bowery," "When You Were Sweet Sixteen," "The Band Played On" and many other old song hits. Featured in the film is an old-fashioned clog dance.

Re-Release date, April 1, 1950 10 minutes



# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 306-307, issue of May 20, 1950.

Feature product listed by Company on page 304, issue of May 20, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

\* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
ABANDONED (707)	Univ.	Dennis O'Keefe-Gale Storm	Oct., '49	79m	Oct. 8	41	A	A-2 Good
Abbott & Costello Meet the Killer, Boris Karloff (702)	Univ.	Abbott-Costello-Karloff	Aug., '49	84m	Aug. 6	4706	AY	A-1 Fair
Adam and Evelyn (Brit.)	Univ.	Stewart Granger-Jean Simmons	Not Set	92m	Nov. 26	98	A	A-2 Good
Adam's Rib (7)*	MGM	Spencer Tracy-Katharine Hepburn	Nov. 18, '49	101m	Nov. 5	73	A or AY	A-2 Excellent
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	85m	May 13	293		Good
Adventures of Ichabod & Mr. Toad, The (color) (093)	RKO	Walt Disney Feature	Oct. 1, '49	68m	Aug. 27	4730	AYC	A-1 Excellent
Against the Wind (Brit.) (965)	EL	Robert Beatty-Simone Signoret	Sept., '49	95m	May 28	4626	AYC	B Good
Alias the Champ (817)	Rep.	Robert Rockwell-Barbra Fuller	Oct. 15, '49	60m	Oct. 29	66		A-2 Good
All the King's Men (227)*	Col.	Broderick Crawford-Joanne Dru	Jan., '50	109m	Nov. 5	73	A or AY	B Excellent
Always Leave Them Laughing (908)*	WB	Milton Berle-Virginia Mayo	Nov. 26, '49	116m	Nov. 26	97	AYC	B Very Good
Amazing Mr. Beecham (Brit.) (021)	EL	Cecil Parker-A. E. Matthews	Feb., '50	85m	Dec. 31	137	AYC	A-2 Good
Ambush (13)	MGM	Robt. Taylor-John Hodiak-Arlene Dahl	Jan. 13, '50	89m	Dec. 24	129	AYC	A-1 Very Good
And Baby Makes Three (229)	Col.	Robert Young-Barbara Hale	Dec., '49	84m	Dec. 3	105	A	B Average
Angels in Disguise (4818)	Mono.	Leo Gorcey-Huntz Hall	Sept. 25, '49	63m	Nov. 26	98	AYC	A-2 Fair
Annie Get Your Gun (color)	MGM	Betty Hutton-Howard Keel (trade)	May 23, '50	107m	Apr. 15	261	AYC	A-2 Excellent
Apache Chief (4824)	Lippert	A. Curtis-R. Hayden-C. Thurston	Nov. 4, '49	60m	Oct. 22	59		A-1 Fair
Arizona Cowboy, The (4961)	Rep.	Rex Allen-Gordon Jones	Apr. 1, '50	67m	May 13	294	AYC	Fair
Arctic Fury (011)	RKO	Del Cambre-Eve Miller	Oct. 1, '49	61m	Oct. 1	34	AYC	A-1 Good
Asphalt Jungle, The (29)	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	May 6	285		B Excellent
Astonished Heart, The (Brit.)	Univ.	Noel Coward-Celia Johnson	Mar., '50	92m	Feb. 18	197	A	B Very Good
BACKFIRE (915)	WB	Virginia Mayo-Gordon MacRae	Feb. 11, '50	91m	Jan. 21	161	A	A-2 Good
Bagdad (color) (903)*	Univ.	M. O'Hara-P. Christian-V. Price	Nov., '49	82m	Nov. 26	97	AYC	A-2 Good
Bandits of El Dorado (268)	Col.	Chas. Starrett-Smiley Burnette	Oct. 20, '49	56m	Nov. 5	(S)75	AYC	A-1
Barbary Pirate (212)	Col.	Donald Woods-Trudy Marshall	Nov. 10, '49	65m	Aug. 13	4714	AY	A-2 Fair
Baron of Arizona (4902)	Lippert	Vincent Price-Ellen Drew	Mar. 4, '50	93m	Feb. 18	198		A-2 Good
Barricade (color) (918)	WB	D. Clark-R. Massey-R. Roman	Apr. 1, '50	75m	Mar. 11	221	A	B Good
Battleground (16)*	MGM	Van Johnson-John Hodiak	Jan. 20, '50	118m	Oct. 1	33	AY	A-1 Superior
Beau Geste (4920)	Para.	G. Cooper-R. Milland (reissue) (east)	Mar., '50	114m	Mar. 25	238		
Beauty on Parade	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC	Good
Belle of Old Mexico (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Mar. 1, '50	70m	Feb. 11	189	AY	A-2 Fair
Bells of Coronado (color) (4941)	Rep.	Roy Rogers-Dale Evans	Jan. 8, '50	67m	Jan. 21	163	AYC	Good
Beware of Blondie	Col.	Penny Singleton-Arthur Lake	Not Set	66m	Apr. 8	254		Fair
Beyond the Forest (906)	WB	Bette Davis-Joseph Cotten	Oct. 22, '49	96m	Oct. 22	59	A	B Average
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229		A-2 Excellent
Big Lift, The (012)	20th-Fox	Montgomery Clift-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2 Excellent
Big Wheel, The	UA	Mickey Rooney-Thomas Mitchell	Nov. 4, '49	92m	Nov. 5	73	AY	B Very Good
Black Hand (20)	MGM	G. Kelly-J. C. Naish-T. Celli	Mar. 17, '50	92m	Jan. 21	161	AY or AYC	A-2 Excellent
Black Midnight (4805)	Mono.	Roddy McDowall-Damian O'Flynn	Oct. 2, '49	66m	Sept. 10	(S)11	AYC	A-1
Blonde Bandit, The (4904)	Rep.	Gerald Mohr-Dorothy Patrick	Dec. 22, '49	60m	Jan. 28	169	A or AY	A-2 Good
Blonde Dynamite (4913)	Mono.	Leo Gorcey-Adele Jergens	Feb. 12, '50	66m	Feb. 4	(S)178	A	B
Blondie Hits the Jackpot (205)	Col.	Penny Singleton-Arthur Lake	Oct. 6, '49	66m	Oct. 8	(S)42	AYC	A-1
Blondie's Hero (206)	Col.	Penny Singleton-Arthur Lake	Mar. 9, '50	67m	Mar. 11	(S)223	AYC	A-1
Blossoms in the Dust (color) (17)	MGM	Greer Garson-Walter Pidgeon (reissue)	Feb. 17, '50	100m	Jan. 28	170		
Blue Grass of Kentucky (color) (4901)	Mono.	Bill Williams-Jane Nigh	Jan. 22, '50	72m	Jan. 21	161	AYC	A-1 Excellent
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Mar. 21, '50	63m	Dec. 24	130	A	A-2 Fair
Bomba on Panther Island (4807)	Mono.	Johnny Sheffield-Allene Roberts	Dec. 18, '49	76m	Jan. 14	153	AYC	A-1 Good
Border Incident (5)	MGM	George Murphy-Ricardo Montalban	Oct. 28, '49	92m	Aug. 27	4730	A	B Very Good
Borderline (909)	Univ.	Fred MacMurray-Claire Trevor	Feb. 9, '50	88m	Jan. 14	153	AY	A-2 Good
Born to Be Bad (for. Bed of Roses)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept. 16, '50		Mar. 25	(S)238		
Boy from Indiana (024)	EL	Lon McCallister-Lois Butler	Mar., '50	66m	Apr. 1	246	AYC	A-2 Good
Bride for Sale (068)	RKO	Robert Young-Claudette Colbert	Nov. 12, '49	87m	Oct. 22	58	AY	A-2 Good
Bright Leaf	WB	Gary Cooper-Lauren Bacall (trade)	May 22, '50	110m	May 20	(S)305		B
Buccaneer's Girl (color) (912)	Univ.	Yvonne de Carlo-Philip Friend	Mar., '50	77m	Mar. 4	213	AYC	A-2 Good
CAGED	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2 Very Good
Call of the Forest (4821)	Lippert	Robert Lowery-Ken Curtis	Nov. 18, '49	74m	Apr. 21	(S)278		A-1
Captain Carey, U.S.A. (4918)	Para.	Alan Ladd-Wanda Hendrix	Apr. 12, '50	83m	Feb. 25	205	AYC	A-2 Very Good



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Captain China (4911)	Para.	J. Payne-G. Russell-J. Lynn	Feb., '50	97m	Nov. 5	74	AY	A-2	Very Good
Captive Girl	Col.	Johnny Weissmuller-Buster Crabbe	Not Set	73m	Apr. 22	271			Fair
Capture, The (073)	RKO	Teresa Wright-Lew Ayres	Apr. 8, '50	91m	Apr. 8	254	A	B	Fair
Cargo to Capetown (236)	Col.	B. Crawford-J. Ireland-E. Drew	Apr., '50	80m	Apr. 1	246	AY or AYC	B	Good
Chain Lightning (905)	WB	Humphrey Bogart-Eleanor Parker	Feb. 25, '50	94m	Feb. 4	177	AY or AYC	A-2	Excellent
Challenge to Lassie (color) (10)	MGM	Edmund Gwenn-Donald Crisp	Dec. 16, '49	76m	Oct. 22	58	AYC	A-1	Good
Champagne for Caesar	UA	Ronald Colman-Celeste Holm	Apr. 7, '50	99m	Feb. 11	186	AYC	A-2	Fair
Cheaper by the Dozen (color) (009)*	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50	85m	Apr. 1	245	AYC	A-1	Very Good
Chicago Deadline (4905)*	Para.	Alan Ladd-Donna Reed	Nov. 11, '49	87m	Aug. 13	4713	AY	A-2	Good
Chinatown at Midnight (218)	Col.	Hurd Hatfield-Jean Willes	Jan. 19, '50	67m	Nov. 26	98	AYC or AY	A-2	Fair
Christopher Columbus (Brit.) (color) (708)	Univ.	Fredric March-Florence Eldridge	Oct., '49	104m	Oct. 15	49	AYC	A-1	Good
Cinderella (color) (094)*	RKO	Walt Disney Characters	Mar. 4, '50	75m	Dec. 17	121	AYC	A-1	Excellent
City Lights	UA	Charles Chaplin-Harry Myers (reissue)	Apr. 7, '50	85m	May 13	295		A-2	
Code of the Silver Sage (4963)	Rep.	Rocky Lane-Eddy Waller	Mar. 25, '50	60m	Apr. 22	269	AYC	A-1	Good
Colt .45 (color) (922)	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285		A-1	Very Good
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May, '50	76m	Apr. 8	253	AYC	A-1	Good
Come to the Stable (922)*	20th-Fox	Loretta Young-Celeste Holm	Sept., '49	94m	June 25	4657	AY	A-1	Very Good
Congolaise	FC	Documentary-Natives	Apr. 17, '50	68m	May 13	294			Fair
Conspirator (Brit.) (21)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18	197	AYC or AY	A-2	Fair
Cowboy and the Indians, The (184)	Col.	Gene Autry-Sheila Ryan	Sept., '49	70m	Nov. 5	75	AYC	A-1	Good
Cowboy and the Prizefighter (color) (956)	EL	Jim Bannon-Don Kay Reynolds	Dec., '49	59m	Jan. 14	154	AYC	A-1	Good
Cow Town (245)	Col.	Gene Autry-Gail Davis	May, '50	70m	May 13	295		A-1	Average
Crooked River (4926)	Lippert	James Ellison-Russell Hayden	May 5, '50	55m	May 20	(S)305			
Cry Murder	FC	Carole Mathews-Jack Lord	Jan., '50	63m	Feb. 11	189		A-2	Fair
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Eve Arden	June, '50	86m	Apr. 22	(S)271	AYC	A-1	Fair
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AYC	A-2	Fair
DAKOTA Lil (color) (005)	20th-Fox	G. Montgomery-R. Cameron-M. Windsor	Feb., '50	88m	Jan. 28	169	A	B	Good
Dalton Gang, The (4913)	Lippert	Don Barry-Betty Adams	Oct. 21, '49	58m	Jan. 28	(S)170		A-1	
Damned Don't Cry, The (921)	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15	263	A	B	Good
Dancing in the Dark (color) (001)	20th-Fox	W. Powell-M. Stevens-B. Drake	Jan., '50	92m	Nov. 5	74	AYC	A-2	Very Good
Dangerous Profession, A (014)	RKO	Geo. Raft-Pat O'Brien-Ella Raines	Nov. 26, '49	79m	Oct. 22	59	A	A-2	Fair
Daughter of Rosie O'Grady (920) (color)	WB	June Haver-Gordon MacRae	Apr. 29, '50	104m	Apr. 1	245	AYC	A-2	Excellent
Davy Crockett, Indian Scout	UA	George Montgomery-Ellen Drew	Jan. 7, '50	71m	Jan. 14	153	AYC		Good
Daybreak (Brit.)	Univ.	Eric Portman-Ann Todd	Not Set	82m	July 9	4673		B	Fair
Deadly Is the Female	UA	John Dall-Peggy Cummins	Jan. 21, '50	87m	Nov. 5	74	A	B	Good
Dear Wife (4912)	Para.	William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81	AYC	A-1	Very Good
Deputy Marshal (4905)	Lippert	Jon Hall-Frances Langford	Oct. 28, '49	72m	Oct. 15	49		A-1	Good
Destination Tokyo (923)	WB	Carey Grant-John Garfield (reissue)	June 3, '50	135m	Apr. 29	278			
Devil's Doorway (34)	MGM	Robert Taylor-Louis Calhern	July 21, '50	85m	May 6	287		A-1	Average
Devil's Henchmen, The (110)	Col.	Warner Baxter-Mary Beth Hughes	Sept. 15, '49	69m	Oct. 29	66		A-2	Fair
D.O.A.	UA	Edmond O'Brien-Pamela Britton	Apr. 21, '50	83m	Dec. 31	137	AY or AYC	A-2	Excellent
Doctor and the Girl, The (3)	MGM	G. Ford-C. Coburn-G. De Haven	Sept. 23, '49	98m	Sept. 17	17	A	A-2	Very Good
Down Dakota Way (843) (color)	Rep.	Roy Rogers-Dale Evans	Sept. 9, '49	67m	Sept. 10	10	AYC	A-1	Good
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50		May 20	(S)305			
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	Mar. 23, '50	61m	Mar. 25	238	AYC	A-1	Average
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	AYC	B	Good
East Side, West Side (14)	MGM	James Mason-Barbara Stanwyck	Feb. 10, '50	108m	Dec. 17	122	A	B	Good
Easy Living (003)	RKO	Victor Mature-Lucille Ball	Sept. 3, '49	77m	Aug. 20	4722		A-2	Good
Everybody Does It (926)	20th-Fox	Paul Douglas-Linda Darnell	Nov., '49	98m	Sept. 3	1	AYC	A-2	Excellent
Everybody's Dancin' (4922)	Lippert	Spade Cooley-Richard Lane	Mar. 31, '50	65m	Apr. 15	263		A-2	Average
FALLEN Idol, The (Brit.)	SRO	Ralph Richardson-Michele Morgan	Nov., '49	94m	Oct. 8	41	AY	B	Very Good
Fast on the Draw (4929)	Lippert	James Ellison-Russell Hayden	June 30, '50	55m	May 20	(S)305			
Father Is a Bachelor (232)	Col.	William Holden-Coleen Gray	Feb., '50	84m	Feb. 11	186	AYC	A-2	Fair
Father of the Bride (30)	MGM	Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293		A-1	Excellent
Father Was a Fullback (925)	20th-Fox	Fred MacMurray-Maureen O'Hara	Oct., '49	84m	Aug. 20	4721	AYC	A-2	Very Good
Faust and the Devil (Ital.)	Col.	Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
Federal Agent at Large (4911)	Rep.	Dorothy Patrick-Robert Rockwell	Mar. 12, '50	60m	Mar. 25	238	AYC	A-1	Good
Fence Riders (4846)	Mono.	Whip Wilson-Andy Clyde	Jan. 29, '50	57m	May 20	303	AYC	A-1	Fair
Feudin' Rhythm (252)	Col.	Eddy Arnold-Gloria Henry	Dec., '49	66m	Dec. 17	(S)123	AYC	A-1	Fair
Fighting Kentuckian, The (4902)	Rep.	John Wayne-Vera Ralston	Oct. 5, '49	100m	Sept. 17	18	AYC	A-2	Good
Fighting Man of the Plains (930) (color)	20th-Fox	Randolph Scott-Jane Nigh	Dec., '49	94m	Oct. 15	50	AY	B	Good
Fighting Redhead, The (955) (color)	EL	Jim Bannon-Peggy Stewart	Oct., '49	55m	Oct. 8	42	AYC	A-1	Fair
Fighting Stallion, The (069)	EL	Bill Edwards-Doris Merrick	Mar., '50	62m	May 13	294		A-1	Fair
File on Thelma Jordon (See Thelma Jordon)									
Flying Saucer, The	FC	Mikel Conrad-Pat Garrison	Jan., '50	69m	Jan. 14	154		A-1	Fair
Forbidden Jungle (070)	EL	Don Harvey-Forrest Taylor	Mar., '50	67m	May 13	294	AYC	A-2	Fair
Fortunes of Captain Blood	Col.	Louis Hayward-Patricia Medina	June, '50	91m	May 20	302			Very Good
Four Days Leave	FC	Cornel Wilde-Josette Day	Feb. 6, '50	98m	Apr. 1	246		A-2	Fair
Francis (910)*	Univ.	Donald O'Connor-Patricia Medina	Feb., '50	90m	Dec. 17	121	AYC	A-1	Excellent
Free for All (901)	Univ.	Robert Cummings-Ann Blyth	Nov., '49	83m	Nov. 5	75	AYC	A-1	Average
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '49	55m	Dec. 17	(S)123	AYC	A-1	
GAL Who Took the West, The (color) (706)	Univ.	Yvonne De Carlo-Chas. Coburn	Sept., '49	84m	Sept. 17	18	AY	A-2	Fair
Gay Lady, The (Brit.) (013)	EL	Jean Kent-James Donald	Dec., '49	96m	Jan. 21	163		A-2	Fair
Girl from San Lorenzo, The	UA	Duncan Renaldo-Leo Carrillo	Feb. 24, '50	59m	Mar. 11	222	AYC	A-1	Fair
Girls' School (213)	Col.	Joyce Reynolds-Ross Ford	Feb. 9, '50	62m	Feb. 18	(S)199	AYC	A-1	
Glass Mountain, The (Brit.) (012)	EL	Valentina Cortese-Dulcie Gray	May, '50	90m	Jan. 7	146	A or AY	A-2	Good
God Is My Co-Pilot (924)	WB	Dennis Morgan-Ray. Massey (reissue)	June 3, '50	88m	Apr. 29	278			
Golden Gloves Story, The (023)	EL	James Dunn-Dewey Martin	May, '50	76m	Apr. 29	278	AY or AYC	A-1	Good
Golden Stallion, The (color) (844)	Rep.	Roy Rogers-Dale Evans	Nov. 15, '49	67m	Oct. 29	65	AYC	A-1	Very Good
Golden Twenties, The (021)	RKO	Al Jolson-R. Valentino, et al.	Apr., '50	68m	Mar. 18	229	AYC	A-1	Excellent
Great Lover, The (4909)*	Para.	Bob Hope-Rhonda Fleming	Dec. 28, '49	80m	Sept. 17	17	AYC or AY	A-2	Very Good

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Great Plane Robbery, The	UA	Tom Conway-Margaret Hamilton	Mar. 10, '50	61m	Mar. 11	222	AYC	A-1	Average
Great Rupert, The (019)	EL	Jimmy Durante-Terry Moore	Mar., '50	87m	Jan. 7	145	AYC	A-1	Very Good
Guilty Bystander	FC	Zachary Scott-Faye Emerson	Jan., '50	92m	Feb. 18	197		A-2	Good
Guilty of Treason (022)	EL	C. Bickford-P. Kelly-B. Granville	Feb., '50	86m	Jan. 7	146	A	A-1	Very Good
Gunfighter, The (015)	20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1	Very Good
Gunmen of Abilene (4962)	Rep.	Allan "Rocky" Lane-Eddy Waller	Feb. 6, '50	60m	Feb. 18	197	AYC	A-1	Good
Gunslingers (4941)	Mono.	Whip Wilson-Andy Clyde	Apr. 9, '50		May 20	(S)305			
HAMLET (Brit.) (Spec.)*	U-I	Laurence Olivier-Jean Simmons	Not Set	153m	July 3	Herald (17)	AY	A-2	
Happy Years, The (32)	MGM	Dean Stockwell-Darryl Hickman	July 7, '50		May 13	(S)295			
Harbor of Missing Men (4913)	Rep.	Richard Denning-Barbra Fuller	Mar. 26, '50	60m	Apr. 29	278		A-1	Fair
Hasty Heart, The (913)	WB	Ronald Reagan-Patricia Neal	Jan. 14, '50	102m	Dec. 10	113	AY	A-1	Excellent
Heiress, The (4924)*	Para.	Olivia de Havilland-Montgomery Clift	Dec. 28, '49	120m	Sept. 10	9	A or AY	A-2	Superior
Hidden Room, The (Brit.) (011)	EL	Robert Newton-Sally Gray	Oct., '49	93m	Jan. 14	154	A	A-2	Good
Hit the Ice (943)	EL	Bud Abbott-Lou Costello	(reissue) Feb., '50	82m	Feb. 11	189			
Holiday Affair (013)	RKO	Robert Mitchum-Janet Leigh	Dec. 24, '49	87m	Nov. 19	89	AYC	A-1	Very Good
Holiday in Havana (217)	Col.	Desi Arnaz-Mary Hatcher	Oct. 13, '49	73m	Oct. 8	(S)42	AYC	B	
Hollywood Varieties (4916)	Lippert	Rob't. Alda-Peggy Stewart & others	Jan. 14, '50	60m	Jan. 7	146		B	Fair
Horsemen of the Sierras (163)	Col.	Charles Starrett-Smile Burnette	Sept. 22, '49	56m	Dec. 3	(S)106	AYC	A-1	
Hostile Country (4927)	Lippert	James Ellison-Russell Hayden	Mar. 24, '50	60m	May 20	303		A-1	Very Good
House Across the Street, The (902)	WB	Wayne Morris-Janis Paige	Sept. 10, '49	69m	Aug. 20	4722	AYC	A-2	Average
House by the River (4912)	Rep.	Louis Hayward-Jane Wyatt	Mar. 25, '50	88m	Apr. 1	246	A	A-2	Very Good
ICHABOD and Mr. Toad (See Adventures of)									
In a Lonely Place	Col.	Humphrey Bogart-Gloria Grahame	Not Set	94m	May 20	301			Very Good
Inspector General, The (color) (912)	WB	Danny Kaye-W. Slezak-Barbara Bates	Dec. 31, '49	102m	Nov. 19	89	AYC	A-1	Very Good
Intruder in the Dust (9)	MGM	David Brian-Claude Jarman, Jr.	Feb. 3, '50	87m	Oct. 15	49	AY	A-1	Very Good
I Was a Male War Bride (923)*	20th-Fox	Cary Grant-Ann Sheridan	Sept., '49	105m	Aug. 13	4713	A	B	Very Good
I Was a Shoplifter (917)	Univ.	Scott Brady-Mona Freeman	May, '50	74m	Apr. 15	262	AY or AYC	A-2	Average
JACKIE Robinson Story, The (032)	EL	Jackie Robinson-Ruby Dee	May 16, '50	76m	May 20	301			Very Good
Jiggs & Maggie in Jackpot Jitters (4812)	Mono.	Joe Yule-Renie Riano	Sept. 11, '49	67m	Sept. 3	1	AYC	A-1	Good
Jiggs and Maggie Out West (4909)	Mono.	Joe Yule-Renie Riano	Apr. 23, '50	66m	Mar. 25	237			Good
Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	July 29, '50	145m	Oct. 30	4366	AY	A-1	Superior
Joe Palooka Meets Humphrey (4911)	Mono.	Joe Kirkwood-Leon Errol	Feb. 5, '50	65m	Feb. 11	186	AYC	A-1	Good
Johnny Holiday	UA	William Bendix-Allen Martin, Jr.	Feb. 18, '50	92m	Dec. 17	122	AYC	A-1	Good
Johnny One-Eye	UA	Pat O'Brien-Wayne Morris	May 5, '50	78m	Apr. 15	(S)263	A	B	
Jolson Sings Again (color)* (221)	Col.	Larry Parks-Barbara Hale	Feb., '50	96m	Aug. 13	4713	AYC	B	Very Good
KEY to the City (18)*	MGM	Clark Gable-Loretta Young	Feb. 24, '50	99m	Feb. 4	178	A	B	Very Good
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Mar., '50	78m	Feb. 25	205	AY or AYC	A-2	Good
Killer Shark (4907)	Mono.	Roddy McDowall-Laurette Luez	Mar. 19, '50	76m	Apr. 29	(S)278	AYC	A-2	
Kill or Be Killed (029)	EL	Lawrence Tierney-George Coulouris	Apr., '50		May 20	(S)305	A	B	
Kill the Umpire (235)	Col.	Wm. Bendix-Una Merkel	May, '50	78m	May 6	285	AYC	A-1	Very Good
Kind Hearts and Coronets (Brit.)	EL	Dennis Price-Valerie Hobson	Apr., '50	101m	May 6	285	A	B	Excellent
Kiss for Corliss, A	UA	Shirley Temple-David Niven	Apr. 8, '50	88m	Oct. 22	58	AYC	B	Very Good
LADY Takes a Sailor, The (911)	WB	Jane Wyman-Dennis Morgan	Dec. 24, '49	99m	Dec. 3	105	AYC	B	Very Good
Lawless, The (4923)	Para.	Macdonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2	Good
Lawless Code (4866)	Mono.	Jimmy Wakely-Cannonball Taylor	Dec. 4, '49	58m	Oct. 8	(S)42	AYC	A-1	
Lives of a Bengal Lancer (4921)	Para.	G. Cooper-F. Tone	(reissue) (east) Mar., '50	111m	Mar. 25	238			
Love Happy	UA	Marx Bros.-Ilona Massey	Mar. 3, '50	85m	Sept. 24	26	AYC	B	Fair
Love That Brute (016)	20th-Fox	Paul Douglas-Jean Peters	June, '50	85m	May 13	293	A	B	Very Good
MA and Pa Kettle Go to Town (914)	Univ.	Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. 1	245	AYC	A-1	Very Good
Madeleine (Brit.)	Univ.	Ann Todd-Ivan Desny	Apr., '50		Mar. 25	(S)238	A	B	
Malaya (12)	MGM	Spencer Tracy-James Stewart	Jan. 6, '50	98m	Dec. 3	105	AYC or AY	A-2	Average
Man on the Eiffel Tower (color) (069)	RKO	C. Laughton-F. Tone-B. Meredith	Feb. 4, '50	97m	Dec. 24	130	A or AY	A-2	Very Good
Mark of the Gorilla (231)	Col.	Johnny Weissmuller-Trudy Marshall	Feb., '50	68m	Mar. 4	214	AYC	A-1	Good
Mary Ryan, Detective (214)	Col.	Marsha Hunt-John Littel	Jan. 5, '50	68m	Nov. 12	82	AYC or AY	A-2	Fair
Masked Raiders (012)	RKO	Tim Holt-Marjorie Lord	Oct. 15, '49	60m	Oct. 1	34	AYC	A-1	Fair
Masterminds (4819)	Mono.	Leo Gorcey-Huntz Hall	Nov. 27, '49	64m	Jan. 14	154	AYC	A-1	Good
Men, The	UA	Marlon Brando-Teresa Wright	July 13, '50	85m	May 20	301	AYC	A-2	Excellent
Military Academy (210)	Col.	Stanley Clements-Myron Welton	Apr. 20, '50	64m	Apr. 29	278	AY or AYC	A-1	Fair
Miss Grant Takes Richmond (222)	Col.	Lucille Ball-Wm. Holden	Oct., '49	87m	Oct. 1	34	AY	A-2	Excellent
Modern Marriage, A	Mono.	R. Hadley-M. Field-R. Clarke	Not Set	66m	Apr. 8	254		A-2	Average
Montana (color) (914)	WB	Errol Flynn-Alexis Smith	Jan. 28, '50	76m	Jan. 7	45	AYC	A-1	Good
Mother Didn't Tell Me (006)	20th-Fox	Dorothy McGuire-Wm. Lundigan	Mar., '50	88m	Feb. 4	178	AY or AYC	A-2	Good
Motor Patrol (4923)	Lippert	Don Castle-Jane Nigh	June 16, '50	67m	May 13	293			Good
Mrs. Mike	UA	Dick Powell-Evelyn Keyes	Dec. 23, '49	99m	Dec. 24	129	A	A-2	Very Good
Mule Train (248)	Col.	Gene Autry-Sheila Ryan	Feb. 22, '50	70m	Jan. 28	(S)170	AYC	A-1	
My Foolish Heart (052)*	RKO	Susan Hayward-Dana Andrews	Jan. 21, '50	99m	Oct. 22	58	A or AY	B	Excellent
My Friend Irma (4903)*	Para.	John Lund-Diana Lynn-Marie Wilson	Oct. 14, '49	103m	Aug. 20	4721	AYC	A-2	Very Good
My Friend Irma Goes West (4922)	Para.	Marie Wilson-John Lund	July 4, '50		May 20	(S)305			
Mystery at the Burlesque (Brit.) (4926)	Mono.	Garry Marsh-Jon Pertwer	Apr. 16, '50	58m	Apr. 22	271			Fair
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	94m	May 20	302		A-2	Very Good
NANCY Goes to Rio (color) (19)*	MGM	A. Sothorn-J. Powell-B. Sullivan	Mar. 10, '50	99m	Feb. 4	177	AYC	A-2	Excellent
Navajo Trail Raiders (868)	Rep.	Allan "Rocky" Lane-Eddy Waller	Oct. 15, '49	60m	Oct. 22	59	AYC	A-1	Fair
Nevadan, The (color) (228)	Col.	Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169	AY	A-1	Good
Never Fear (020)	EL	Sally Forrest-Keefe Brasselle	Jan., '50	81m	Jan. 14	154	A	B	Good
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50		May 6	(S)287			
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205	A	B	Good
No Sad Songs for Me (238)	Col.	Margaret Sullivan-Wendell Corey	May, '50	89m	Apr. 15	261	A	A-2	Excellent
OH, You Beautiful Doll (color) (927)	20th-Fox	Mark Stevens-June Haver	Nov., '49	93m	Sept. 24	26	AYC	A-2	Very Good

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Oliver Twist (Brit.) (828)	EL	John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219		
Once More, My Darling (703)	Univ.	Robert Montgomery-Ann Blyth	Aug., '49	92m	July 30	4698	AY	A-2 Good
Once Upon a Dream (Brit.) (942)	EL	Googie Withers-Griffith Jones	Sept., '49	87m	July 9	4673	A	A-2 Good
One Last Fling (831)	WB	Alexis Smith-Zachary Scott	Aug. 6, '49	64m	July 9	4673		A-2 Fair
One Way Street (915)	Univ.	James Mason-Marta Toren	Apr., '50	79m	Apr. 15	262	A	B Good
On the Town (color) (11)*	MGM	Gene Kelly-F. Sinatra- Betty Garrett	Dec. 30, '49	98m	Dec. 10	113	AYC	A-2 Excellent
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	Apr. 28, '50	74m	Apr. 29	278		A-1 Good
Our Very Own	RKO	Ann Blyth-F. Granger-Joan Evans	June 17, '50	93m	Mar. 25	237	AYC	A-2 Very Good
Outcast of Black Mesa (265)	Col.	Charles Starrett-Smiley Burnette	Apr. 13, '50	54m	May 13	295	AYC	Average
Outlaw, The (066)	RKO	Jack Buettel-Jane Russell	Jan. 7, '50	103m	Dec. 31	138		B Poor
Outriders, The (color) (24)	MGM	Joel McCrea-Arlene Dahl	Apr. 21, '50	93m	Mar. 11	221	AYC	A-2 Very Good
Rapture the Wall (913)	Univ.	Richard Basehart-Marylin Maxwell	Mar., '50	80m	Feb. 11	185	A	A-2 Good
Over the Border (4952)	Mono.	Johnny Mack Brown-Myron Healey	Mar. 12, '50		May 20	(S)305	AYC	A-1
PAID in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	B Fair
Palomino, The (color) (230)	Col.	Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-1 Fair
Passport to Pimlico (Brit.) (010)	EL	Stanley Holloway-Betty Warren	Dec., '49	72m	Oct. 8	41	AYC	A-1 Good
Perfect Strangers (917)	WB	Ginger Rogers-Dennis Morgan	Mar. 25, '50	88m	Mar. 4	214	A or AY	B Fair
Pinky* (931)	20th-Fox	J. Crain-W. Lundigan-E. Barrymore	Nov., '49	102m	Oct. 1	33	AYC or AY	A-2 Excellent
Pioneer Marshal (4971)	Rep.	Monte Hale-Paul Hurst	Dec. 24, '49	60m	Jan. 14	154	AYC	A-1 Good
Pirates of Capri	FC	Louis Hayward-Binnie Barnes	Dec. 1, '49	94m	Dec. 10	113		A-2 Good
Place of One's Own, A (Brit.) (961)	EL	Margaret Lockwood-James Mason	Sept., '49	94m	Feb. 19	4506	A	A-1 Good
Please Believe Me (26)	MGM	Deborah Kerr-Robert Walker	May 12, '50	88m	Mar. 11	221	AYC	A-2 Good
Port of New York (009)	EL	Scott Brady-Richard Rober	Dec., '49	79m	Dec. 3	106	A or AY	A-2 Average
Post Office Investigator (815)	Rep.	Warren Douglas-Audrey Long	Sept. 1, '49	60m	Sept. 3	2	AYC	Good
Powder River Rustlers (4961)	Rep.	Allan "Rocky" Lane-Eddie Waller	Nov. 25, '49	60m	Nov. 19	(S)91	AYC	A-1
Prince of Foxes (929)*	20th-Fox	Tyrone Power-Orson Welles	Dec., '49	107m	Aug. 27	4729	AY or AYC	A-2 Excellent
Prison Warden (209)	Col.	Warner Baxter-Anna Lee	Dec. 8, '49	62m	Oct. 29	66	AY or AYC	A-2 Fair
Project X	FC	Rita Colton-Keith Andes	Oct. 4, '49	60m	Nov. 12	81		A-2 Fair
QUICKSAND	UA	Mickey Rooney-Jeanne Cagney	Mar. 24, '50	79m	Mar. 4	213	A or AY	B Good
RADAR Secret Service (4917)	Lippert	John Howard-Adele Jergens	Jan. 28, '50	59m	Jan. 21	163		A-1 Fair
Range Land (4845)	Mono.	Whip Wilson-Andy Clyde	Dec. 25, '49	56m	Mar. 25	(S)238	AYC	A-1
Ranger of Cherokee Strip (856)	Rep.	Monte Hale-Paul Hurst	Nov. 4, '49	60m	Nov. 12	81	AYC	A-1 Good
Rapture	FC	Glenn Langan-Elsy Albiin	Apr., '50	79m	Apr. 15	263		A-2 Fair
Reckless Moment, The (223)	Col.	James Mason-Joan Bennett	Nov., '49	82m	Oct. 22	58	AY	B Very Good
Red Danube, The (4)	MGM	W. Pidgeon-P. Lawford-E. Barrymore	Oct. 14, '49	119m	Sept. 24	25	AY	A-1 Very Good
Red Desert (4914)	Lippert	Don Barry-Tom Neal	Dec. 17, '49	60m	Dec. 31	137		A-1 Good
Red, Hot and Blue (4906)	Para.	Betty Hutton-Victor Mature	Nov. 25, '49	84m	July 2	4666	AYC	A-2 Fair-Good
Red Light	UA	George Raft-Virginia Mayo	Sept. 16, '49	83m	Aug. 27	4731		A-2 Fair
Red Shoes, The (Brit.) (color) (Spcl.)	EL	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B Excellent
Reformer and the Redhead, The (25)	MGM	June Allyson-Dick Powell	May 5, '50	90m	Mar. 11	222	AYC	A-1 Good
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '49	56m	Nov. 12	(S)82	AYC	A-1
Return of the Frontiersman (color)	WB	Gordon MacRae-Julie London	June 24, '50	74m	May 20	303		Good
Riders in the Sky (250)	Col.	Gene Autry-Gloria Henry	Nov., '49	70m	Dec. 17	123	A or AY	A-1 Good
Riders of the Dusk (4844)	Mono.	Whip Wilson-Andy Clyde	Nov. 13, '49	57m	Sept. 10	(S)11	AYC	A-1
Riders of the Range (016)	RKO	Tim Holt-Jacqueline White	Nov. 19, '49	61m	Oct. 29	66	AYC	A-1 Good
Riding High (4917)*	Para.	Bing Crosby-Coleen Gray	Apr. 12, '50	112m	Jan. 14	153	AYC	B Good
Roaring Westward (4865)	Mono.	Jimmy Wakely-Douglas Taylor	Sept. 18, '49	55m	July 16	(S)4682	AYC	A-1
Rocketship XM (4904)	Lippert	Lloyd Bridges-Osa Massen	June 2, '50	77m	May 6	287		Good
Rock Island Trail (color) (4914)	Rep.	Forrest Tucker-Adele Mara	May 18, '50	90m	May 6	286		A-1 Good
Rope of Sand (4902)*	Para.	Burt Lancaster-Paul Henreid	Sept. 23, '49	104m	July 2	4666	A	B Good
Rugged O'Riordans, The (907)	Univ.	Michael Pate-Wendy Gibb	Jan., '50	76m	Dec. 17	122	AYC	A-2 Very Good
Run for Your Money, A (Brit.)	Univ.	Donald Houston-Meredith Edwards	Mar., '50	83m	Apr. 1	246	AYC	A-1 Good
Rusty's Birthday (211)	Col.	Ted Donaldson-John Litel-Ann Doran	Nov. 3, '49	60m	Dec. 3	(S)106	AYC	A-1
SALT to the Devil (Brit.) (017)	EL	Sam Wanamaker-Lea Padovani	Jan., '50	120m	Dec. 17	122	A	A-2 Good
(formerly Give Us This Day)								
Samson and Delilah (color)*	Para.	H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC or AY	A-2 Excellent
San Antonio Ambush (855)	Rep.	Monte Hale-Paul Hurst	Oct. 1, '49	60m	Oct. 15	50	AYC	A-1 Fair
Sands of Iwo Jima (4905)*	Rep.	John Wayne-Adele Mara-John Agar	Mar. 1, '50	109m	Dec. 17	121	AYC or AY	A-2 Excellent
Sarumba (014)	EL	Doris Dowling-Michael Whalen	Jan., '50	64m	Mar. 25	238	AYC	B Poor
Satan's Cradle	UA	Duncan Renaldo-Leo Carrillo	Oct. 7, '49	60m	Nov. 12	82	AYC	A-2 Fair
Savage Splendor (color) (004)	RKO	Denis-Cotlow Expedition	Sept. 17, '49	60m	July 23	4689	AYC	A-2 Excellent
Secret Fury, The	RKO	Claudette Colbert-Robert Ryan	May 20, '50	86m	Apr. 29	277		Very Good
Secret Garden, The (color) (2)	MGM	Margaret O'Brien-Dean Stockwell	Sept. 9, '49	92m	Apr. 30	4591	AYC	A-1 Good
Shadow on the Wall (27)	MGM	Ann Sothorn-Zachary Scott	May 19, '50	84m	Mar. 18	231	A	A-2 Fair
She Wore a Yellow Ribbon (color) (067)*	RKO	John Wayne-Joanne Dru	Oct. 22, '49	103m	July 30	4697	AYC	A-1 Excellent
Side Street (23)	MGM	Farley Granger-Cathy O'Donnell	Apr. 14, '50	83m	Dec. 24	130	A	A-2 Good
Sierra (color) (919)	Univ.	Audie Murphy-Wanda Hendrix	June, '50	83m	Apr. 29	277	AYC	A-1 Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B Good
Singing Guns (color) (4909)	Rep.	Vaughn Monroe-Ella Raines	Feb. 28, '50	91m	Mar. 18	229	AYC	A-2 Very Good
Six-Gun Mesa (4951)	Mono.	Johnny Mack Brown-Gail Davis	Apr. 30, '50	57m	Apr. 29	(S)278		
Skipper Surprised His Wife, The (31)	MGM	Robert Walker-Joan Leslie	June 30, '50	85m	May 13	294		A-1 Fair
Song of Surrender (4904)	Para.	Wanda Hendrix-Claude Rains	Oct. 28, '49	93m	Sept. 17	18	AY	A-2 Fair
Sons of New Mexico (185)	Col.	Gene Autry-Gail Davis	Jan., '50	71m	Dec. 31	137		Good
So Proudly We Hail (4913)	Para.	C. Colbert-P. Goddard (reissue)(West)	Mar., '50	126m	Jan. 28	170		
South Sea Sinner (908)	Univ.	Macdonald Carey-Shelley Winters	Jan., '50	88m	Jan. 7	146	A	B Fair
Spring in Park Lane (Brit.) (008)	EL	Anna Neagle-Michael Wilding	Nov., '49	91m	Sept. 24	25	AYC	B Excellent
Square Dance Jubilee (4903)	Lippert	Don Barry-Mary Beth Hughes	Nov. 11, '49	79m	Nov. 19	90		A-2 Good
Square Dance Katy (4922)	Mono.	Vera Vague-Jimmie Davis	Mar. 25, '50	76m	Apr. 8	(S)254		A-1
Stage Fright (919)	WB	J. Wyman-M. Dietrich-M. Wilding	Apr. 15, '50	110m	Feb. 25	205	A	B Good
Stampede (AA14)	Mono.	Rod Cameron-Gale Storm	Aug. 28, '49	78m	Apr. 30	4589		Very Good
Stars in My Crown	MGM	Joel McCrea-Allen Drew (trade)	May 11, '50	89m	Mar. 4	213	AYC	A-1 Very Good

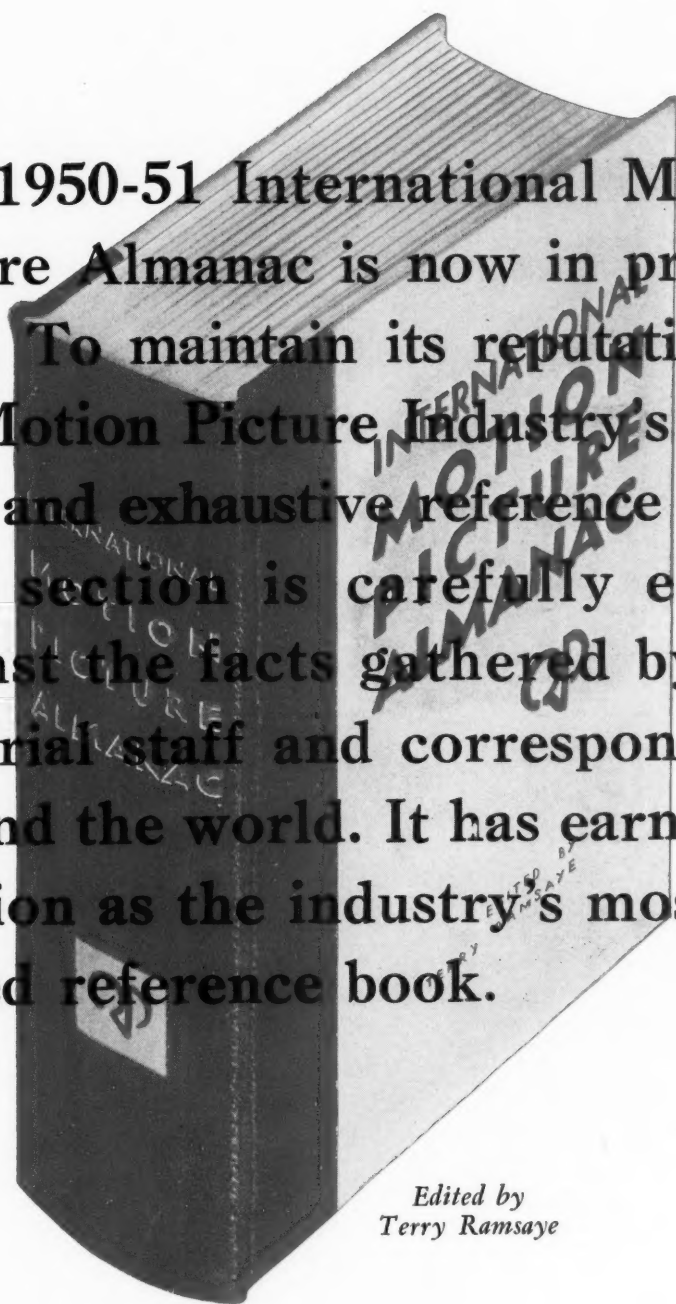


TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S)=synopsis	Page		L. of D.	Herald Review
Storm Over Wyoming (019)	RKO	Tim Holt-Richard Martin	Feb. 8, '50	60m	Feb. 11	186	AYC	A-1 Good
Story of Molly X, The (902)	Univ.	June Havoc-John Russell	Nov., '49	82m	Nov. 12	81	A	A-2 Very Good
Story of Seabiscuit (color) (907)*	WB	S. Temple-B. Fitzgerald-L. McCallister	Nov. 12, '49	93m	Oct. 29	65	AYC	A-1 Very Good
Strange Bargain (010)	RKO	Martha Scott-Jeffrey Lynn	Oct. 22, '49	68m	Oct. 1	34	AY	A-2 Fair
Stromboli (Ital.) (070)	RKO	Ingrid Bergman-Mario Vitale	Feb. 15, '50	81m	Feb. 25	206	A	A-2 Fair
Sundowners, The (color) (018)	EL	Robert Preston-Robert Sterling	Feb., '50	83m	Jan. 14	155	A	A-2 Average
Sunset Boulevard (4927)	Para.	Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269	A	A-2 Excellent
Sword in the Desert (709)	Univ.	Dana Andrews-Maria Toren	Oct., '49	100m	Aug. 27	4729	AY	A-2 Excellent
TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC	A-1 Fair
Tarnished (4910)	Rep.	Dorothy Patrick-Arthur Franz	Feb. 28, '50	60m	Mar. 18	231	AYC	A-2 Good
Tarzan and the Slave Girl (020)	RKO	Lex Barker-Vanessa Brown	Mar. 18, '50	74m	Mar. 18	231	AYC	A-2 Good
Task Force (903) (part color)*	WB	Gary Cooper-Jane Wyatt	Sept. 24, '49	116m	Sept. 3	1	AY	A-1 Excellent
Tattooed Stranger, The (018)	RKO	John Miles-Patricia White	Feb. 9, '50	64m	Feb. 11	189	AYC	A-1 Average
Tell It to the Judge (225)	Col.	Rosalind Russell-Robert Cummings	Dec., '49	87m	Nov. 19	90	A or AY	B Good
Tension (8)	MGM	Audrey Totter-Richard Basehart	Nov. 25, '49	95m	Nov. 19	90	A	B Fair
That Forsyte Woman (color) (6)*	MGM	Greer Garson-Errol Flynn	Nov. 11, '49	114m	Oct. 22	57	A or AY	B Excellent
That Midnight Kiss (color) (1)	MGM	Kathryn Grayson-Jose Iturbi	Sept. 2, '49	99m	Aug. 27	4730	AYC	A-1 Good
Thelma Jordan (4910)	Para.	Barbara Stanwyck-Wendell Corey	Jan., '50	100m	Nov. 5	74	A	B Good
There's a Girl in My Heart (AA16)	Mono.	Lee Bowman-Elyse Knox	Nov. 6, '50	82m	Nov. 26	98	AYC	A-1 Good
They Live By Night (009)	RKO	Cathy O'Donnell-Farley Granger	Nov. 5, '49	95m	Sept. 24	25	A	A-2 Good
Thieves' Highway (924)	20th-Fox	Richard Conte-Valentina Cortese	Oct., '49	94m	Sept. 3	1	A	B Good
Third Man, The (Brit.)*	Selznick	Jos. Cotten-Valli-Orson Welles	Feb., '50	104m	Feb. 4	177	A	A-2 Excellent
This Side of the Law	WB	Viveca Lindfors-Kent Smith	July 8, '50		May 20	(S)305	AYC	A-1
Threat, The (015)	RKO	Virginia Gray-Michael O'Shea	Dec. 1, '49	66m	Oct. 29	65	A	A-2 Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patric Knowles	Apr., '50	106m	Feb. 11	185	A or AY	A-2 Excellent
Three Little Words (color) (36)	MGM	Fred Astaire-Red Skelton	Aug. 4, '50		May 13	(S)295		
Ticket to Tomahawk, A (color) (011)	20th-Fox	Dan Dailey-Anne Baxter	May, '50	90m	Apr. 22	269	AYC	A-1 Very Good
Tight Little Island (Brit.) (905)	Univ.	Basil Radford-Catherine Lacey	Dec., '49	82m	Nov. 19	90	A or AY	A-2 Good
Tokyo Joe (224)	Col.	H. Bogart-A. Knox-F. Marly	Nov., '49	88m	Oct. 15	50	AY	B Fair
Top O' the Morning (4901)*	Para.	Bing Crosby-Ann Blyth	Sept. 5, '49	98m	Aug. 6	4705	AYC	A-1 Very Good
Torch, The (025)	EL	Paulette Goddard-Pedro Armendariz	June, '50	83m	May 13	294		Fair
Tough Assignment (4915)	Lippert	Don Barry-Marjorie Steele	Dec. 24, '49	64m	Nov. 19	91		Average
Trail of the Rustlers (267)	Col.	Charles Starrett-Smiley Burnette	Feb. 2, '50	55m	Feb. 4	(S)178	AYC	A-1
Trapped (007)	EL	Lloyd Bridges-Barbara Payton	Oct., '49	78m	Oct. 1	34	AYC	A-1 Very Good
Traveling Saleswoman, The (226)	Col.	Joan Davis-Andy Devine	Jan. 5, '50	75m	Feb. 18	(S)199	AY or AYC	A-2
Treasure of Monte Cristo (4909)	Lippert	Glenn Langan-Adele Jergens	Oct. 14, '49	78m	Oct. 8	42		B Fair
Twelve O'Clock High (004)*	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1 Excellent
Twilight in the Sierras (color) (4942)	Rep.	Roy Rogers-Dale Evans	Mar. 22, '50	67m	Apr. 15	262	AYC	A-1 Good
Tyrant of the Sea (208)	Col.	Ron Randall-Rhys Williams	Apr. 6, '50	70m	May 20	(S)305	AYC	A-1
UNDER Capricorn (color) (904)	WB	Ingrid Bergman-Joseph Cotten	Oct. 8, '49	117m	Sept. 10	9	AY	A-2 Excellent
Under My Skin (008)	20th-Fox	John Garfield-Micheline Puelle	Mar., '50	86m	Mar. 11	221	A	A-2 Good
Undertow (904)	Univ.	Scott Brady-John Russell-Dorothy Hart	Dec., '49	70m	Dec. 3	105	A or AY	A-2 Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	June 3, '50	89m	Apr. 1	245	A	B Very Good
Unmasked (4907)	Rep.	Barbra Fuller-Robert Rockwell	Jan. 30, '50	60m	Feb. 18	198	AYC	Fair
VANISHING Westerner, The (4972)	Rep.	Monte Hale-Paul Hurst	Mar. 31, '50	60m	May 6	287		A-1 Fair
Vicious Years, The	FC	Tommy Cook-Gar Moore	Mar., '50	79m	Feb. 25	206		A-2 Fair
WABASH Avenue (color) (010)	20th-Fox	Betty Grable-Victor Mature-Phil Harris	Apr., '50	92m	Apr. 8	254	A	B Good
Wagonmaster (074)	RKO	Ben Johnson-Joanne Dru	Apr. 22, '50	86m	Apr. 8	253	AYC	A-1 Excellent
Wake Island (4914)	Para.	B. Donlevy-R. Preston (reissue) (West)	Mar., '50	87m	Feb. 18	198		
Weaker Sex, The (Brit.) (914)	EL	Ursula Jeans-Cecil Parker	Sept., '49	85m	June 4	4633	AYC	A-1 Good
Western Pacific Agent (4919)	Lippert	Kent Taylor-Sheila Ryan	Mar. 17, '50	65m	Mar. 25	237		A-2 Good
Western Renegades (4856)	Mono.	Johnny Mack Brown-Max Terhune	Oct. 9, '49	56m	Jan. 14	155	AYC	A-1 Fair
West of Wyoming (4925)	Mono.	Johnny Mack Brown-Milburn Morante	Feb. 19, '50	57m	Mar. 11	(S)223	AYC	A-1
When Willie Comes Marching Home (003)*	20th-Fox	Dan Dailey-Corinne Calvet	Feb., '50	82m	Jan. 7	145	AYC	A-2 Excellent
Whirlpool (002)	20th-Fox	Gene Tierney-Jose Ferrer-Richard Conte	Jan., '50	97m	Nov. 26	97	A	B Very Good
White Heat (901)*	WB	James Cagney-Virginia Mayo	Sept. 3, '49	114m	Aug. 27	4729	A	B Excellent
Winchester '73 (color)	Univ.	James Stewart-Shelley Winters	July 12, '50		May 20	(S)305		
Winslow Boy, The (Brit.) (027)	EL	Sir Cedric Hardwicke-Robert Donat	May, '50	97m	Mar. 11	222	AY or AYC	A-1 Fair
Without Honor	UA	Laraine Day-Francois Tone-Dane Clark	Oct. 21, '49	69m	Nov. 19	90	A	B Good
Wolf Hunters (4821)	Mono.	Kirby Grant-Jan Clayton	Oct. 30, '49	70m	Oct. 8	(S)42	AYC	A-1
Woman in Hiding (906)	Univ.	Ida Lupino-Howard Duff	Jan., '50	92m	Dec. 17	121	A or AY	A-2 Very Good
Woman of Distinction, A (234)	Col.	Rosalind Russell-Ray Milland	Apr., '50	85m	Mar. 4	213	A	B Very Good
Woman on Pier 13, The (008)	RKO	Laraine Day-Robert Ryan	May 6, '50	73m	Sept. 24	26	A or AY	A-2 Good
(formerly I Married a Communist)								
YELLOW Cab Man, The (22)*	MGM	Red Skelton-Gloria De Haven	Apr. 7, '50	85m	Feb. 25	206	AYC	A-1 Very Good
Yes Sir, That's My Baby (color) (705)	Univ.	Donald O'Connor-Gloria De Haven	Sept., '49	82m	Aug. 13	4713	AYC	A-1 Good
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Mar. 5, '50	71m	Mar. 4	214	AYC	A-1 Average
Young Man With a Horn (916)*	WB	Kirk Douglas-Lauren Bacall	Mar. 11, '50	112m	Feb. 11	185	AY or AYC	A-2 Very Good
ZAMBA (004)	EL	Jon Hall-June Vincent	Sept., '49	75m	Oct. 15	50	AYC	A-1 Fair

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*Edited by  
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